THE CHRISTMAS CAROLERS' BOOK

IN SONG AND STORY

Franklin

The Christmas Carolers' Book in SONG AND STORY

By

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HALL & MCCREARY COMPANY

CHICAGO

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PREFACE

"Glory to God in the Highest
And on earth, peace to men of good will."

This was the first Christmas song that fell upon the ears of man. It has been the inspiration of myriads of hymns and carols. Many of these have become very dear to us. A choice collection of these favorite Christmas songs is here presented.

Christmas hymns and carols are rich in tradition. The mission of this book is to make these traditions familiar to singer and listener through authentic as well as interesting stories of the sources and composers.

Acknowledgment is made to Dr. Carl Döving, noted hymnologist; to Miss Elizabeth Strodoff, Earl Welch, Walter Netterblad, Miss Sigrid Turmo, Otis Aamodt, Miss Jean Hedemark and other friends, for helpful criticism and suggestions. Also to Mrs. John Kjolseth for the story illustrations.

May this little volume add to the lovely custom of caroling in our land. Through a wider acquaintance with traditional songs, may it help make our Christmas seasons truly merry.

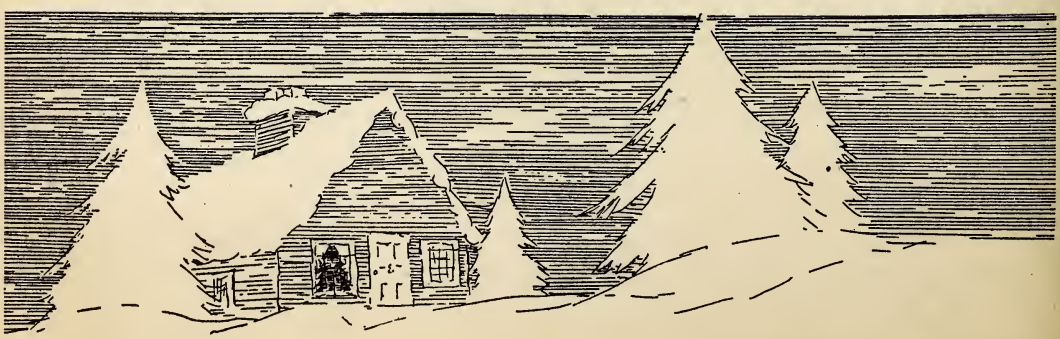
TORSTEIN O. KVAMME

DEDICATION

To all who, in the true spirit of Christmas,
may join their voices in the singing of carols.

Rejoice and be merry in song and in mirth!
O praise our Redeemer, all mortals on earth!
For this is the birthday of Jesus our King,
Who brought us salvation—His praises we'll sing!

—From an old church-gallery book discovered in Dorset, England.



Here We Come A-Caroling

THE stars, in all their silent splendour, may not behold scenes more divinely beautiful than the Christmas scenes of choristers who are out caroling. These waits are sounding an echo of the Angels' song heard over the fields of Bethlehem. Their sweet music, floating out on the stillness of the night, seems to declare to all Nature, "We are the sons of God". Man's songs are never sweeter than those which flow from the heart at Christmas with the wish: "Love and joy come to you—and God bless you and send you a happy New Year".

Washington Irving, on visiting England in 1820, was pleasantly surprised one Christmas night to hear the beautiful music of carolers beneath his window. Quoting from his *Sketch Book*,—"I had scarcely got into bed when a strain of music seemed to break forth in the air just below my window. I listened and found it proceeded from a band, which I concluded to be the waits from some neighbouring village. They went around playing under the windows—even the sound of waits, rude as may be their minstrelsy, breaks upon the mid-watches of a winter night with the effect of perfect harmony".

The first carol to be heard on earth was sung by the Angel Host on Christmas night. It was not until many centuries after that man began to sing carols. To be sure, he may always have sung hymns at Christmas time, but not carols. Carols are not as solemn and stately as church hymns. For a long time they were heard only outside the walls of the church. "A carol," says Julian, the noted English hymnologist, "is a song of joy originally accompanying a dance. The word 'carol' is derived from the Italian 'Carola,' a ring-dance from 'Carolare', to sing. The Italian is said to come from the old French 'querole', or 'carole'." It was customary to accompany the early carols with dancing, and many of them were sung to popular dance-tunes. Although they were frowned upon by the Church and were long excluded from the worship, they have always been popular, because they express the common emotions of Christmas joy in language and music which can be understood and enjoyed by all.

St. Francis, the great mystic of the Middle Ages, might be called the father of the carol. He placed the first Christmas crib in his parish church at Graecia, Italy, in 1223, in order that the Christmas story might be more easily understood by his people. This was a great contrast from the formal, dogmatic methods which were being used in the Church. It aroused a new spirit and interest in Christmas which spread throughout Europe.

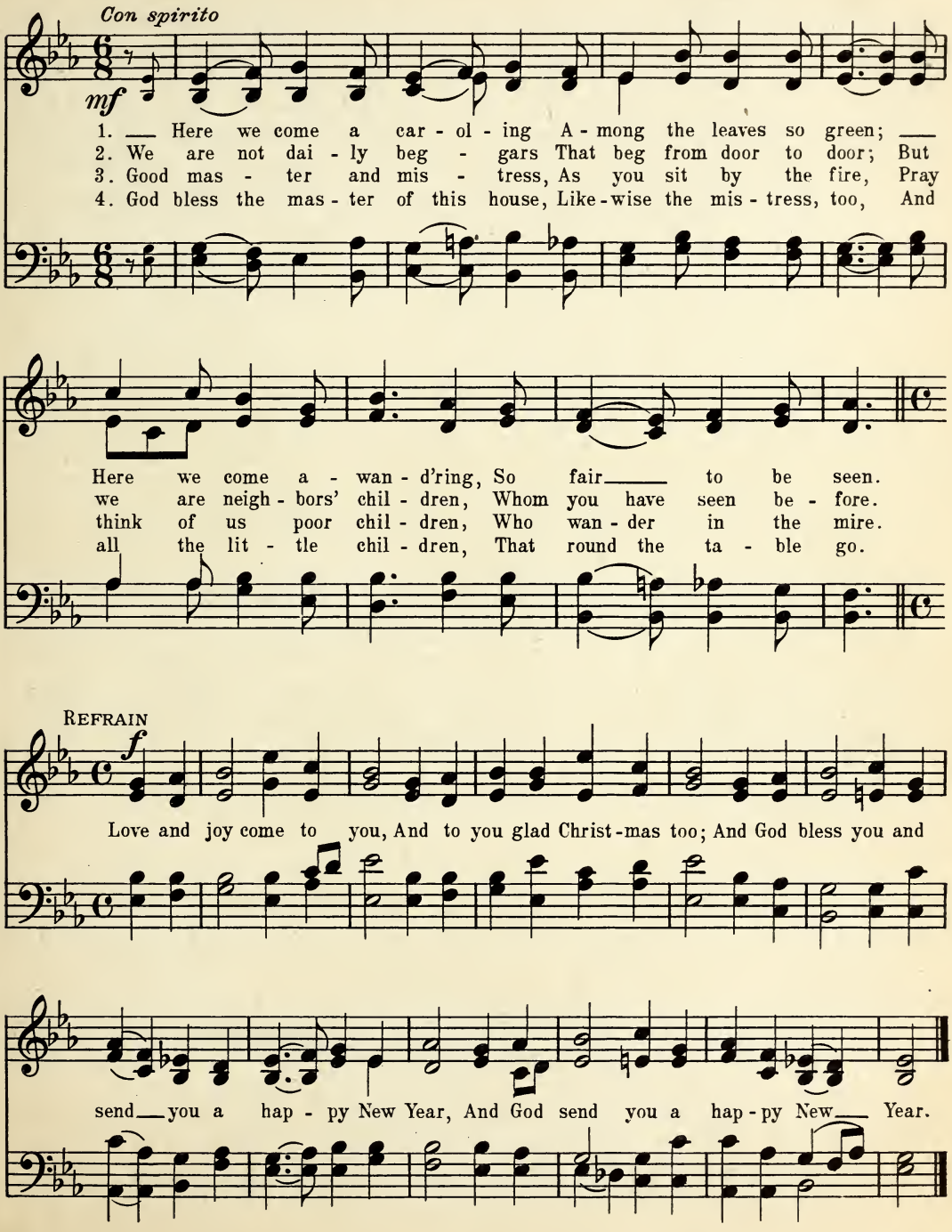
Christmas cribs became very common and dramatizations of the Christmas gospel grew in popularity. "The Creche, or Crib of St. Francis," says Dr. Phillips of Queen's College, Oxford, "can be seen in many churches to this day." Christmas themes were adopted by the Mystery Plays, and were the occasion of carols which were often mere parodies on well-known folk-songs. These carols were first sung as interludes but gradually became integral parts of the Christmas plays. If the audience showed great approval for the carol-singing, the singers would march off the stage into the street singing their carols. This was the direct forerunner of the custom of caroling as we know it today.

By the 15th century caroling was fairly well established. It gained its greatest impetus in the British Isles where it displaced—as well as acquired some of the characteristics of—the pagan Yule custom of wassailing. Wassail is derived from the Anglo-Saxon "Waes-hael" (Be in health). It was customary for groups of revelers to go about offering a hot drink from the Wassail Bowl and a song, in exchange for gifts. This was called wassailing and, though still practiced in England, it has been generally displaced by caroling.

Here We Come A-Caroling is a very old English wassailing song. The opening line was originally—"Here We Come A-Wassailing", and was sung during the Yule celebrations of Britain. The music is gay, fairly tripping along in the verse, with a definitely slower rhythm in the refrain. This fine old wassailing song has been used for outdoor caroling for several centuries.

Here We Come a-Caroling

TRADITIONAL VERSION

OLD ENGLISH WASSAIL SONG
Arr. by T. O. K.

Con spirito
mf
1. Here we come a car - ol - ing A - mong the leaves so green;
2. We are not dai - ly beg - gars That beg from door to door; But
3. Good mas - ter and mis - tress, As you sit by the fire, Pray
4. God bless the mas - ter of this house, Like - wise the mis - tress, too, And
Here we come a - wan - d'ring, So fair to be seen.
we are neigh - bors' chil - dren, Whom you have seen be - fore.
think of us poor chil - dren, Who wan - der in the mire.
all the lit - tle chil - dren, That round the ta - ble go.
REFRAIN
f
Love and joy come to you, And to you glad Christ - mas too; And God bless you and
send you a hap - py New Year, And God send you a hap - py New Year.

O Come, All Ye Faithful

(Adeste Fideles)

ALTHOUGH the exact source of this Latin hymn is uncertain, it very likely originated about 1700, in France, where we know it was often used as a processional hymn by the religious orders on their way to the sanctuaries, preceding the Christmas Midnight Mass. It was also commonly used during the 18th century in the Roman Catholic Churches of France and England at the Benediction of the Christmas Mass. The melody has been found in John Wade's old manuscript, *Cantus Diversi,* dated 1751.

In England the melody of the hymn has for many generations been called "Portuguese Hymn". Various theories concerning the origin of this title have arisen. One of these is that the hymn was composed by Marcus Portugalo, Chapelmaster of the Portuguese King, during the early 19th century. This has been definitely discounted. Another theory, still prevalent, is that the melody was composed or arranged, in 1692, by John Reading, organist of the Portuguese Chapel, London. The melody can not, however, be found among his works.

The most plausible theory, and one which Dr. Percy Dearmer of Oxford accepts, is that the hymn was heard by the Duke of Leeds at the Portuguese Chapel about 1785. The Duke, a musician and director, presented the hymn at one of his concerts with the title, "Portuguese Hymn", assuming it to be of Portuguese origin.

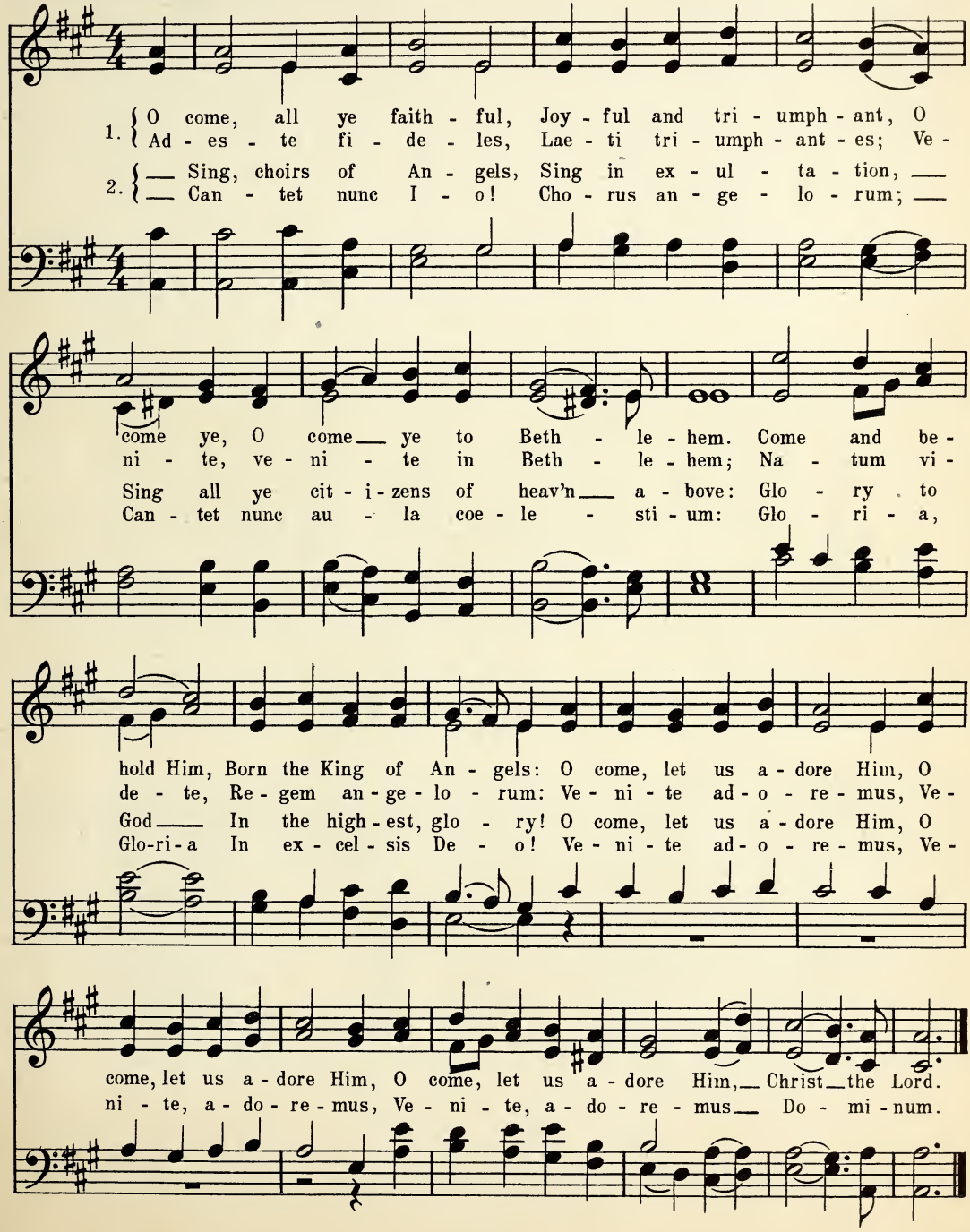
There are over forty English translations from the original Latin. This is the second of Canon Oakeley's translations and, according to Julian, is the most popular translation which we possess. It first appeared in Murray's *Hymnal* (England) in 1852.

This virile tune has always been a favorite in America. Sung to the words *How Firm a Foundation* it was the favorite of such great Americans as Theodore Roosevelt and General Robert E. Lee. America is not alone in choosing the melody as its favorite. *O Come, All Ye Faithful* is the most universally popular of all the Christmas songs, having been translated into 119 languages and dialects. It ranks as one of the great hymns of the Ages.

O Come, All Ye Faithful

(Adeste Fideles)

LATIN HYMN, 17th Century
Translated by F. Oakeley, 1852

WADE'S CANTUS DIVERSI, 1751

1. O come, all ye faith - ful, Joy - ful and tri - umph - ant, O
Ad - es - te fi - de - les, Lae - ti tri - umph - ant - es; Ve -
2. Sing, choirs of An - gels, Sing in ex - ul - ta - tion,
Can - tet nunc I - o! Cho - rus an - ge - lo - rum;
come ye, O come ye to Beth - le - hem. Come and be -
ni - te, ve - ni - te in Beth - le - hem; Na - tum vi -
Sing all ye cit - i - zens of heav'n a - bove: Glo - ry to
Can - tet nunc au - la coe - le - sti - um: Glo - ri - a,
hold Him, Born the King of An - gels: O come, let us a - dore Him, O
de - te, Re - gem an - ge - lo - rum: Ve - ni - te ad - o - re - mus, Ve -
God In the high - est, glo - ry! O come, let us a - dore Him, O
Glo-ri-a In ex - cel - sis De - o! Ve - ni - te ad - o - re - mus, Ve -
come, let us a - dore Him, O come, let us a - dore Him, Christ the Lord.
ni - te, a - do - re - mus, Ve - ni - te, a - do - re - mus Do - mi - num.

The First Noel

SHOULD you be in France during the Christmas season, you might be greeted with the phrase "Noel, Noel", or "Joyeux Noel". This is the French way of saying "Merry Christmas", or "A Joyous Christmas". The word "noel" is derived from the Latin word, "natalis", meaning birth. It has gradually come to refer to the birth of Christ, or to Christmas. It is one of the many French words which were brought to England during the Norman Conquest. In the English it is often spelled "nowell" and means Christmas, or a carol.

The First Noel is a true folk-song, having traditional words and music. If we examine the verses we are amazed at their striking simplicity. The poetry and rhyme are by no means perfect. This is true of many of the old carols, but does not in any way detract from their charm. "A genuine carol may have faults of grammar, logic, and prosody," says Dearmer in THE OXFORD BOOK OF CAROLS, "but one fault it never has—that of sham antiquity."

The First Noel is claimed by both France and England. Although it first appeared in print in England (1833), it was in common use both in England and on the Continent during the 17th century. Most authorities believe it originated in France during the 16th century.

The first verse of the carol tells of the shepherds, while the following verses tell of the Magi who arrived on the Twelfth Night. Because of these last verses the carol is, perhaps, more suited to the Epiphany festival. According to tradition, the verses are supposedly sung by the shepherds and the refrain by the angels.

The tune of the carol is strikingly simple, consisting of an eight-measure theme thrice repeated. One might almost think it would grow monotonous. On the contrary, one never grows tired of hearing the lovely strains of *The First Noel* at Christmastide. Like the tone of an old violin it grows ever dearer to our hearts with the passing years.

The First Noel

TRADITIONAL VERSION

TRADITIONAL
16TH CENTURY, FRENCH

mf Andantino

1. The first No - el the an - gels did say Was to
2. They look - ed up and saw a star Shin - ing
3. And by the light of that same star, Three
4. This star drew nigh to the north - west, O'er
5. Then en - ter'd in those Wise - men three, Full

cer - tain poor shep-herds in fields as they lay: In fields where they lay
in the east be - yond them far, And to the earth it
Wise - men came from coun - try far, To seek for a King was
Beth - le - hem it took its rest, And there it did both
rev - 'rent - ly up - on their knee, And of - fer'd there in

keep-ing their sheep On a cold win-ter's night that was so deep.
gave great light, And so it con - tinued both day and night.
their in - tent, And to fol - low the star wher - ev - er it went.
stop and stay Right o - ver the place where Je - sus lay.
His pres - ence, Their gold and myrrh and frank - in - cense.

f CHORUS

No - el, No - el, No - el, No - el, Born is the King of Is - ra - el.

O Little Town of Bethlehem

IT IS Christmas Eve in Palestine. In the quiet watches of the night a man is seen slowly ascending the starlit hills. He pauses to watch the shepherds with their flocks in the fields below. Thrilled with the beauty of the scene, he reluctantly continues his ascent. On reaching the summit he looks about at the beautiful scene which confronts him. His soul is filled with sublime ecstasy as he gazes at the landscape which lies beneath the Oriental sky. There, nestled among the hills below, is the "little town of Bethlehem". As the midnight hour approaches, he descends the hills and enters the "little town" to attend the Church of the Nativity.

It was Phillips Brooks, the popular young rector of Philadelphia, who was out on the starlit hills of Palestine that night, and this sublime experience became one of the most cherished memories of his life. It served as the inspiration for the poem *O Little Town of Bethlehem* which he wrote, three years later, for the children of his Sunday School. Phillips Brooks loved children and wrote many songs for them, but this Christmas song, written for the children of Holy Trinity Church, Philadelphia, is the best known of all.

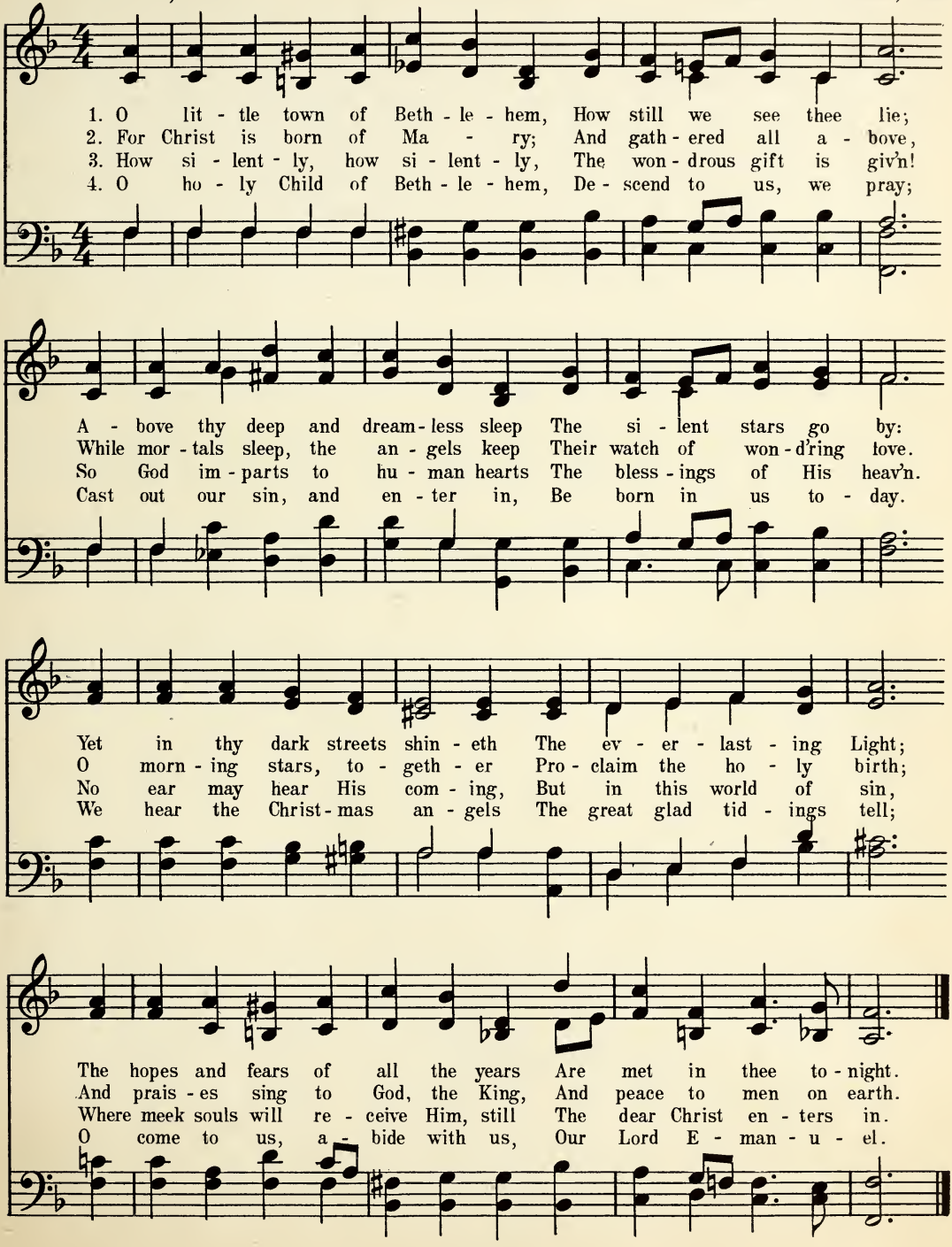
O Little Town of Bethlehem is one of the most popular carols of American origin. The carol-tune, which enhances the poem, was also written by a lover of children. The composer, Lewis Redner, was the organist and superintendent of the Sunday School at Holy Trinity. He promised the children that he would write a melody for the poem so that they might sing it at the next service. When he went to bed the following Saturday night, the melody was still unwritten. During the night he suddenly awoke, and seeming to hear an "angel strain", he arose and hurriedly jotted down the notes of the melody. The following morning, the song was presented to the Sunday School with the beautiful melody which, Redner always insisted, was a gift from heaven.

Americans hardly need to be reminded that Phillips Brooks became one of the greatest pulpit orators and one of the best loved preachers of the 19th century. At the time of his death he was Bishop of Boston. We can pay him no higher tribute than the little Boston girl of five, who, when told by her mother that the beloved Bishop had died, exclaimed: "Mother, how happy the angels will be!"

O Little Town of Bethlehem

PHILLIPS BROOKS, 1868

ST. LOUIS

LEWIS H. REDNER, 1868

1. O lit - tle town of Beth - le - hem, How still we see thee lie;
2. For Christ is born of Ma - ry; And gath - ered all a - bove,
3. How si - lent - ly, how si - lent - ly, The won - drous gift is giv'n!
4. O ho - ly Child of Beth - le - hem, De - scend to us, we pray;
A - bove thy deep and dream - less sleep The si - lent stars go by:
While mor - tals sleep, the an - gels keep Their watch of won - d'ring love.
So God im - parts to hu - man hearts The bless - ings of His heav'n.
Cast out our sin, and en - ter in, Be born in us to - day.
Yet in thy dark streets shin - eth The ev - er - last - ing Light;
O morn - ing stars, to - geth - er Pro - claim the ho - ly birth;
No ear may hear His com - ing, But in this world of sin,
We hear the Christ - mas an - gels The great glad tid - ings tell;
The hopes and fears of all the years Are met in thee to - night.
And prais - es sing to God, the King, And peace to men on earth.
Where meek souls will re - ceive Him, still The dear Christ en - ters in.
O come to us, a - bide with us, Our Lord E - man - u - el.

It Came upon the Midnight Clear

HERE is another of the great composed carols which we Americans can proudly call our own. The lovely poem, by Rev. Edmund Hamilton Sears, was first published in the *Christian Register,* in 1850. Rev. Dr. Morrison, editor of the *Register,* received the poem in December, 1849 and was so delighted with it that he read it at several Christmas programs. He published it in his magazine in December of the following year.

Dr. Edmund Sears was a Unitarian minister and poet, who "believed and preached the Divinity of Christ". Spending his entire life in Massachusetts where he served several pastorates, he edited the *Monthly Religious Magazine* (1859-71), and published several books and poems of a religious nature. He is especially remembered for his two Christmas carols, *Calm On The Listening Ear,* and *It Came upon the Midnight Clear.* The latter was sent to a brother clergyman with a request that he find a musical setting for it. This he did, adapting it to an old hymn-tune which is occasionally used today.

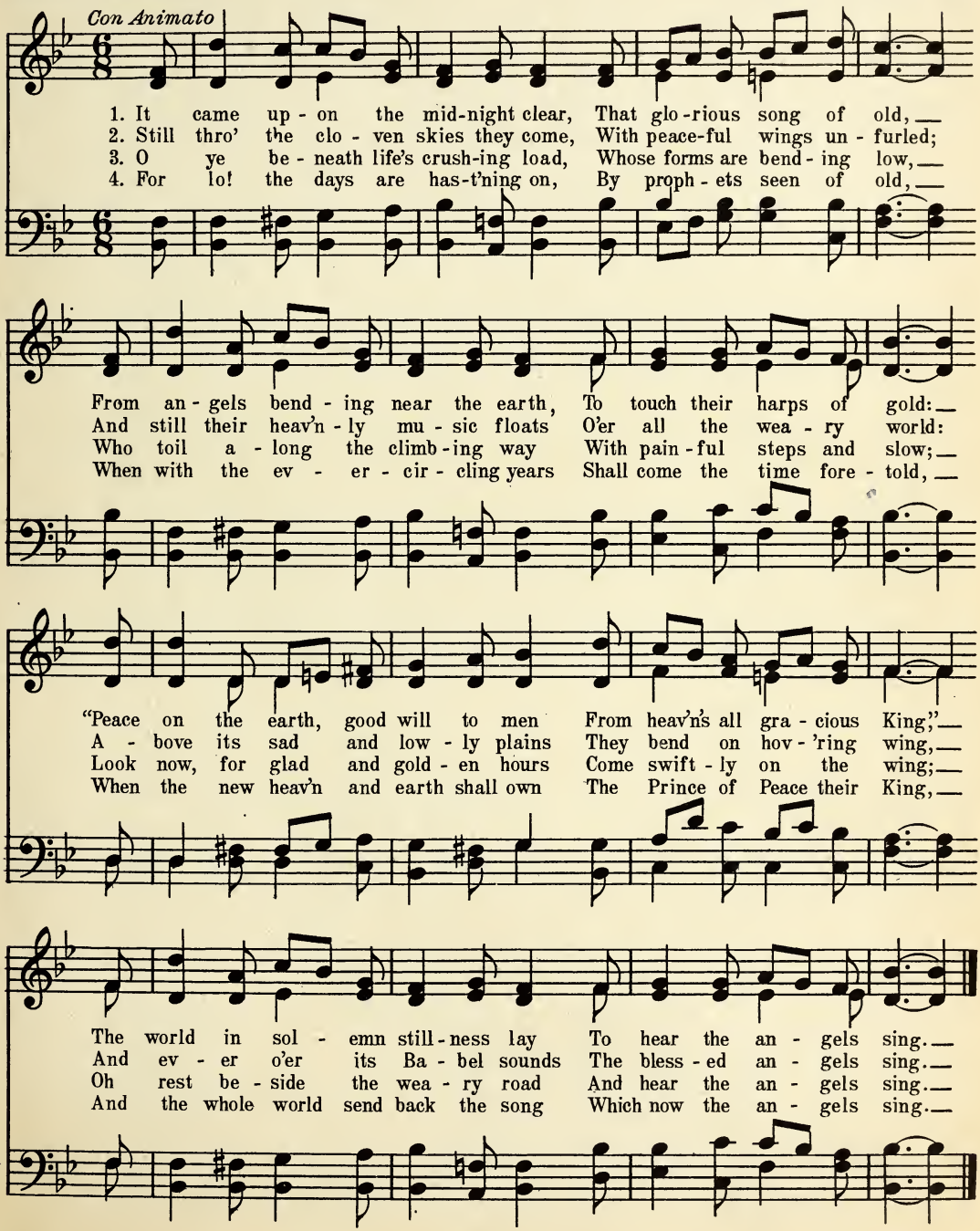
The carol-tune which has carried the song to its present popularity was composed by Richard Storrs Willis, musician and composer, of Boston. On reading Sear's poem, he was inspired by its natural beauty to write the score which is now so familiar to us all. His melody is called "Carol" and is one of the most worthy of the composed carol-tunes.

Richard Willis was a brother of Nathanial Parker Willis, the poet. His father, Deacon Nathanial Willis, was the founder of the *Youth's Companion.*

It Came upon the Midnight Clear is widely used in England and has become a popular favorite in America. Julian says that it ranks with the best Christmas hymns in the English language.

It Came upon the Midnight Clear

EDMUND H. SEARS, 1850 — RICHARD S. WILLIS, 1851


Con Animato
1. It came up - on the mid-night clear, That glo - rious song of old,
2. Still thro' the clo - ven skies they come, With peace-ful wings un - furled;
3. O ye be - neath life's crush-ing load, Whose forms are bend - ing low,
4. For lo! the days are has-t'ning on, By proph - ets seen of old,
From an - gels bend - ing near the earth, To touch their harps of gold:
And still their heav'n - ly mu - sic floats O'er all the wea - ry world:
Who toil a - long the climb - ing way With pain - ful steps and slow;
When with the ev - er - cir - cling years Shall come the time fore - told,
"Peace on the earth, good will to men From heav'n's all gra - cious King,"
A - bove its sad and low - ly plains They bend on hov - 'ring wing,
Look now, for glad and gold - en hours Come swift - ly on the wing;
When the new heav'n and earth shall own The Prince of Peace their King,
The world in sol - emn still - ness lay To hear the an - gels sing.
And ev - er o'er its Ba - bel sounds The bless - ed an - gels sing.
Oh rest be - side the wea - ry road And hear the an - gels sing.
And the whole world send back the song Which now the an - gels sing.

Silent Night

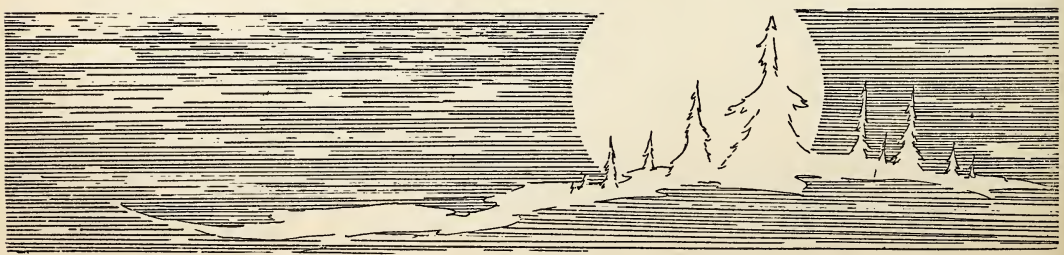
ON Christmas Eve, 1818, the organ of St. Nicholas Church, Oberndorf, Bavaria, was in need of repair. Oberndorf was snowbound, and there was no repairman for miles around. Yet there must be some form of special music for the Christmas service. Franz Grüber, church organist, lay the matter before his friend Joseph Möhr, vicar of the church, suggesting that a new song might be helpful in the emergency. At this suggestion Mohr wrote the lovely verses of *Stille Nacht* (Silent Night). Grüber immediately composed the music for it and presented the new song at the Christmas Midnight Mass. It was sung in a three-part arrangement to the accompaniment of a guitar.

When the organ repairman arrived from Tyrol, a few days later, Grüber showed him the new song. He was pleased with it and took it to a family in the Austrian Tyrol, who made extended concert tours and were famous for their singing of folk-songs. Through this family the song became known in Germany even before it was published.

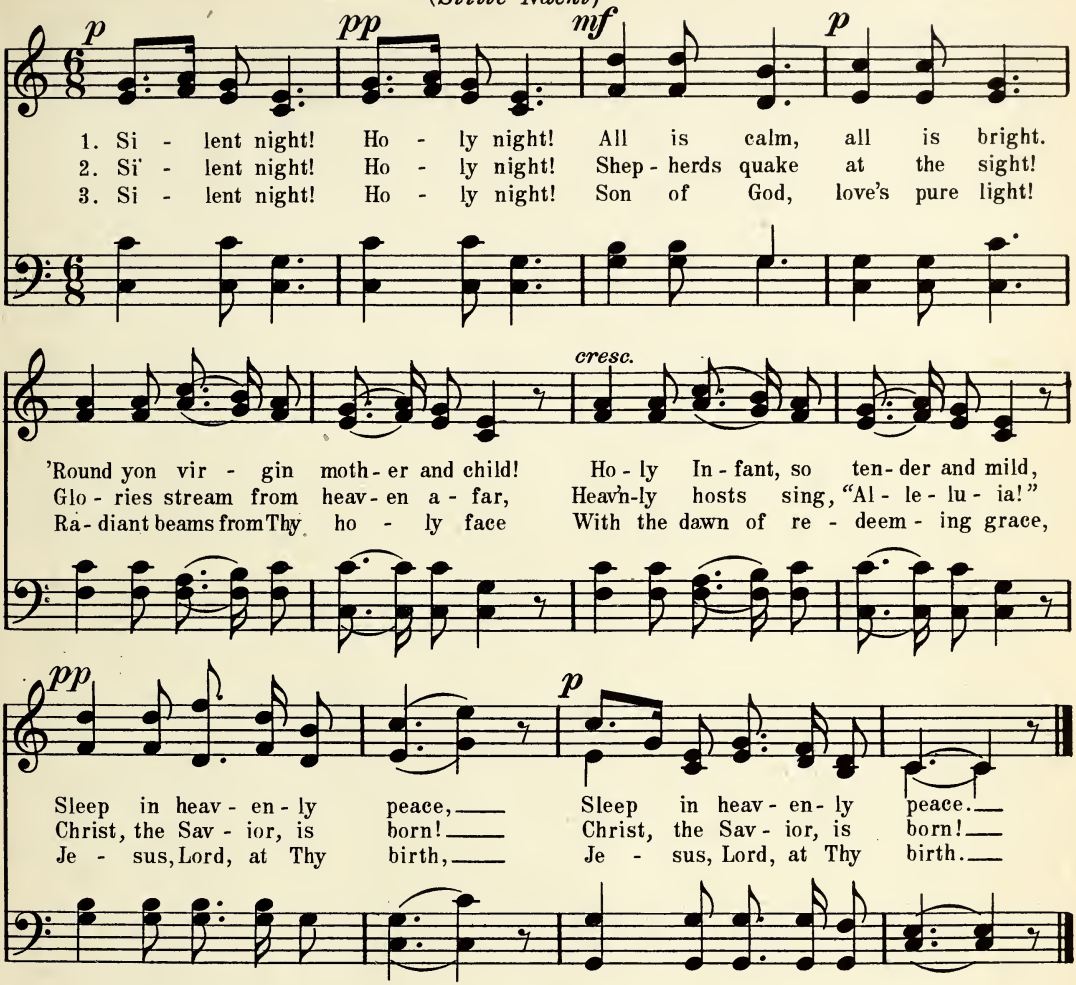
In 1840, at Leipzig, it was printed as a "Tyrolean" Christmas song. In its travels about Germany the song had lost the names of its composers. It was thought to be a folk-song, and as such, no one suspected that the authorship could be determined. At one time the name of Michael Haydn (brother of the famous Franz Joseph) was associated with the song as its composer. It has since been learned that he made a four-part arrangement of it.

It is only recently that the true story of *Silent Night* has become generally known. The first inquiry into the origin of the song was made in 1854 by musicians of the royal court in Berlin. Later investigations by Ludvig Erk and H. E. Zimmerman have thrown much light on the subject. Zimmerman in *The Homiletic Review* tells us that "the same inspiration which moved the priest seized the organist". One might think that some divine inspiration alone could make it possible to compose the words and music of such an immortal song in but a few hours. From the little hamlet of Oberndorf in Germany the song has found its way into every hamlet of the Christian World. Zimmerman says that it found its way across the ocean to America through a group of Tyrolean singers.

Wherever this exquisite carol is sung, it awakens precious memories of childhood, of lighted Christmas trees in darkened churches and homes. The very simplicity of the song and the tranquil beauty of its music seem to breathe the atmosphere of the humble manger-birth. It has sung its way into the hearts of mankind, being now one of the universal favorites, and has been translated into no less than ninety different languages and dialects.



Silent Night
(Stille Nacht)

JOSEPH MÖHR, 1818 — FRANZ GRÜBER, 1818

p
pp
mf
p
1. Si - lent night! Ho - ly night! All is calm, all is bright.
2. Si - lent night! Ho - ly night! Shep - herds quake at the sight!
3. Si - lent night! Ho - ly night! Son of God, love's pure light!
cresc.
'Round yon vir - gin moth - er and child! Ho - ly In - fant, so ten - der and mild,
Glo - ries stream from heav - en a - far, Heav'n-ly hosts sing, "Al - le - lu - ia!"
Ra - diant beams from Thy ho - ly face With the dawn of re - deem - ing grace,
pp
p
Sleep in heav - en - ly peace, Sleep in heav - en - ly peace.
Christ, the Sav - ior, is born! Christ, the Sav - ior, is born!
Je - sus, Lord, at Thy birth, Je - sus, Lord, at Thy birth.

German Version

1. Stille Nacht, heilige Nacht!
Alles schläft, einsam wacht
Nur das traute, hoch heilige Paar.
Holder Knabe im lockigen Haar,
Schlaf in himmlischer Ruh!
Schlaf in himmlischer Ruh!

2. Stille Nacht, heilige Nacht!
Hirten erst kund gemacht
Durch der Engel Halleluja!
Tönt es laut von fern und nah:
Christ, der Retter, ist da!
Christ, der Retter, ist da!

3. Stille Nacht, heilige Nacht!
Gottes Sohn, O wie lacht
Lieb' aus deinem göttlichen Mund,
Da uns schlägt die rettende Stund',
Christ, in deiner Geburt!
Christ, in deiner Geburt!

While Shepherds Watched Their Flocks

IN 1700, Tate and Brady published *A Supplement to the New Version of the Psalms.* This was a collection of sixteen hymns for the Church of England. The only Christmas hymn included in the collection was Tate's, *While Shepherds Watched Their Flocks.* Curiously enough, it is the only hymn of the "Supplement" which is in use today.

Nahum Tate was a friend and literary associate of the poet Dryden. In 1690 the title of Poet Laureate was conferred upon him by King William III. Although this Christmas hymn is not the best of his poems, all his contributions to the *New Version of the Psalms* were received with favor in England.

While Shepherds Watched Their Flocks was originally written for one of the oldest and most beautiful of English hymn-tunes. The tune was first published in 1592 by Thomas Este, in his *Whole Book of Psalms.* It had long been a favorite when Tate wrote his verses for it. In England Este's hymn-tune is known as "Winchester Old".

There are two melodies for Tate's hymn which are, perhaps, better known in America than Este's hymn-tune. One is Willis' carol-tune, *It Came upon the Midnight Clear* (page 15); the other is an adaptation from Handel, *Ring Out, O Bells, Your Joyous Song* (page 25). These may be used if preferred to the original, "Winchester Old".

Deck the Hall

(Song on page 20)

MANY centuries before the British Isles were Christianized there was held a winter festival called Yule. This festival was celebrated about the same time that we celebrate Christmas. Yule, always a jolly season, was begun by bringing the Yule log, and followed by decorating with holly and ivy, singing and dancing, sumptuous feasting on plum puddings and mince pies, and drinking from the Wassail Bowl. The festivities lasted as long as the Yule log burned, so you may be sure every effort was made to choose a large log, green and damp, so that the merry season of leisure might last as long as possible.

Deck the Hall is one of the jolly carols of these Yule celebrations. The words make no reference to the Nativity, but tell us much about the customs and season of Yule. Its lilting rhythm suggests that the singers would dance about as they sang, much as they would in a ring-dance.

Deck the Hall is one of the best known of the secular carols and is very popular in English-speaking countries. It is an old traditional song from Wales.

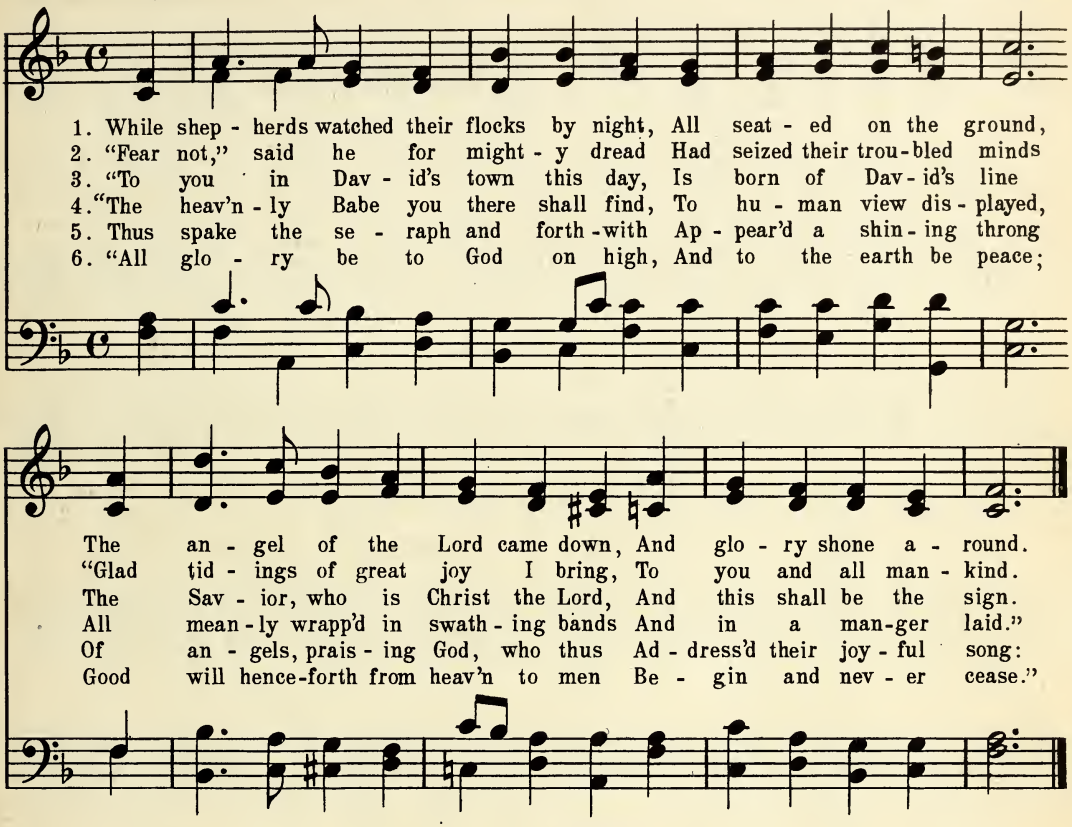
Whence Comes This Rush of Wings

(Song on page 21)

BECAUSE Nature remained true and beautiful as God created it, the peasants composed carols about the trees, the birds and the flowers. This charming old French carol tells of the birds which flew to Bethlehem to sing their joy at the birth of the new-born King. They followed the "Noel star", we are told, and flew into the stable to bring Him their music. Each bird took his part in "accents sweet" in singing songs to the Child in the manger.

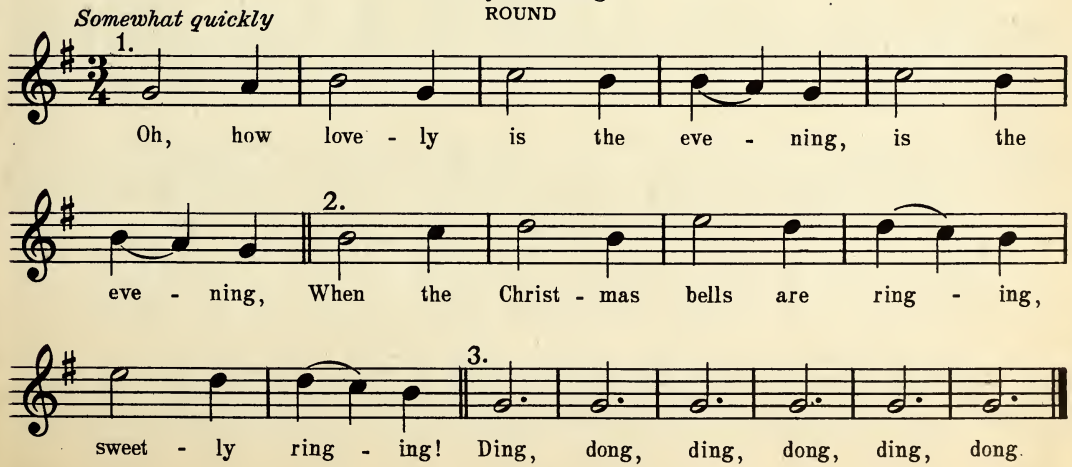
While Shepherds Watched Their Flocks

NAHUM TATE, 1700 — WINCHESTER OLD — ESTE'S "Whole Book of Psalms," 1592


1. While shep - herds watched their flocks by night, All seat - ed on the ground,
2. "Fear not," said he for might - y dread Had seized their trou - bled minds
3. "To you in Dav - id's town this day, Is born of Dav - id's line
4. "The heav'n - ly Babe you there shall find, To hu - man view dis - played,
5. Thus spake the se - raph and forth - with Ap - pear'd a shin - ing throng
6. "All glo - ry be to God on high, And to the earth be peace;
The an - gel of the Lord came down, And glo - ry shone a - round.
"Glad tid - ings of great joy I bring, To you and all man - kind.
The Sav - ior, who is Christ the Lord, And this shall be the sign.
All mean - ly wrapp'd in swath - ing bands And in a man - ger laid."
Of an - gels, prais - ing God, who thus Ad - dress'd their joy - ful song:
Good will hence-forth from heav'n to men Be - gin and nev - er cease."

Christmas Bells

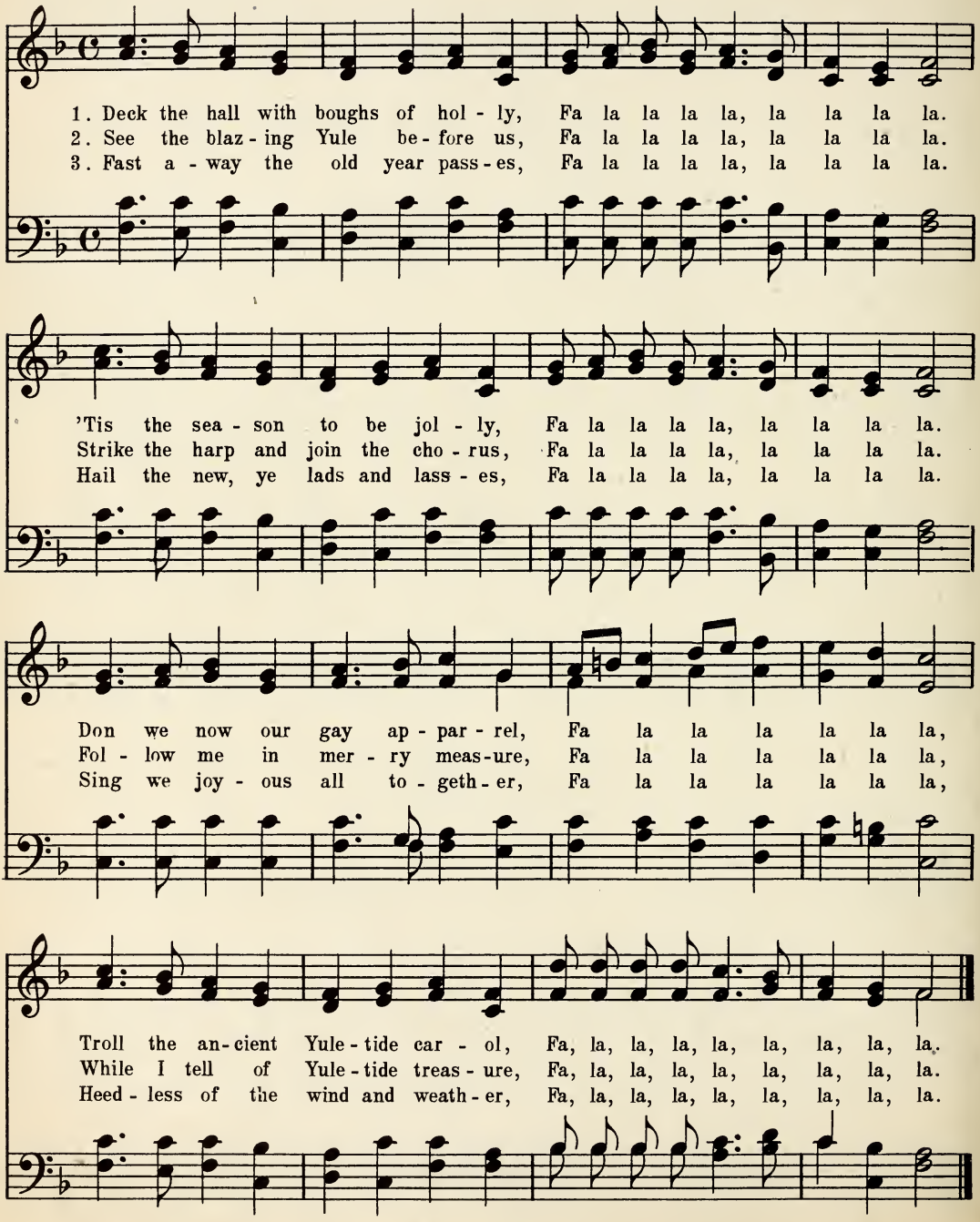
(Lovely Evening)

ROUND

Somewhat quickly
1.
Oh, how love - ly is the eve - ning, is the
2.
eve - ning, When the Christ - mas bells are ring - ing,
3.
sweet - ly ring - ing! Ding, dong, ding, dong, ding, dong.

Deck the Hall

(Story on page 18)

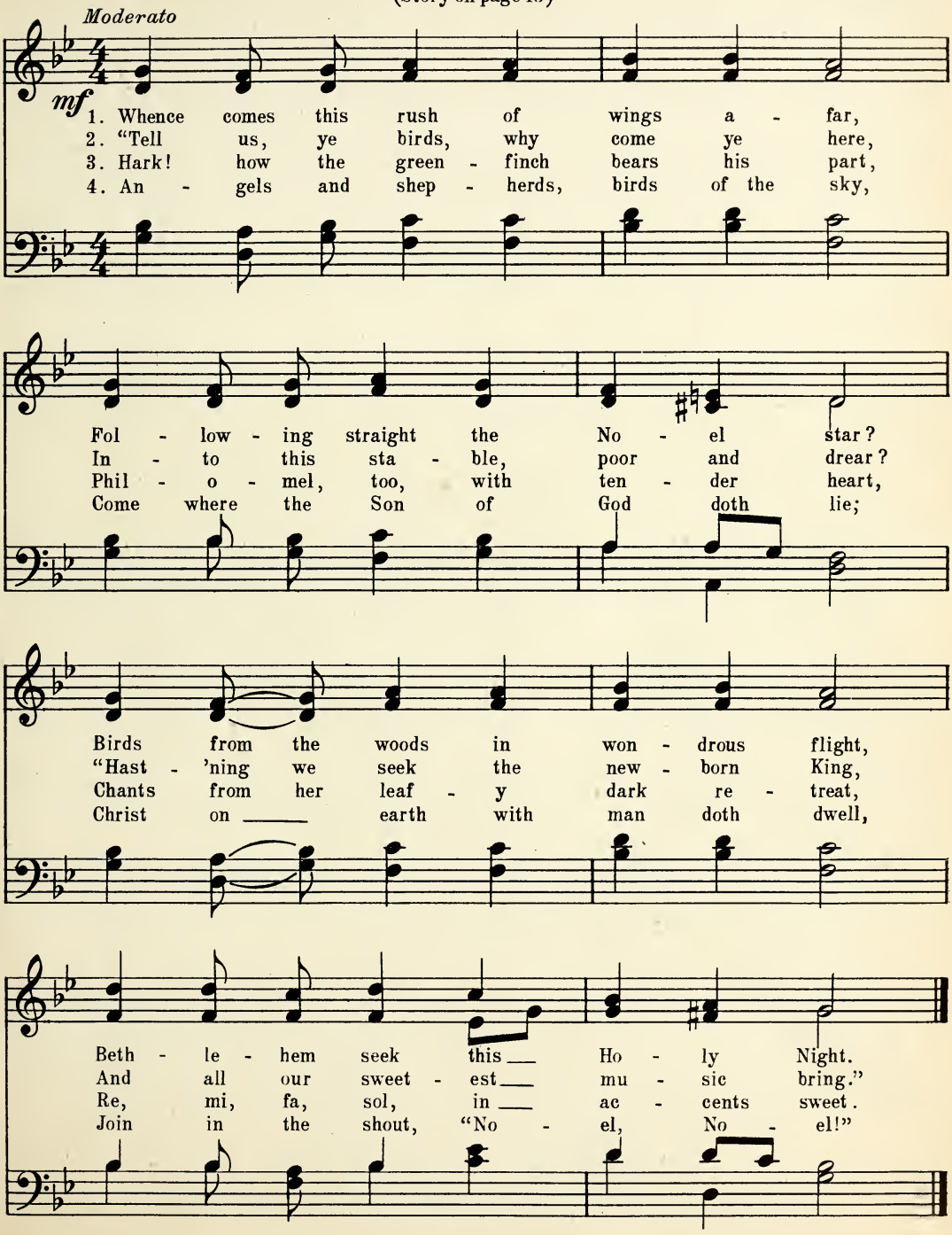
TRADITIONAL VERSION

OLD WELSH AIR

1. Deck the hall with boughs of hol - ly, Fa la la la la, la la la la.
2. See the blaz - ing Yule be - fore us, Fa la la la la, la la la la.
3. Fast a - way the old year pass - es, Fa la la la la, la la la la.
'Tis the sea - son to be jol - ly, Fa la la la la, la la la la.
Strike the harp and join the cho - rus, Fa la la la la, la la la la.
Hail the new, ye lads and lass - es, Fa la la la la, la la la la.
Don we now our gay ap - par - rel, Fa la la la la la la,
Fol - low me in mer - ry meas-ure, Fa la la la la la la,
Sing we joy - ous all to - geth - er, Fa la la la la la la,
Troll the an-cient Yule - tide car - ol, Fa, la, la, la, la, la, la, la, la.
While I tell of Yule - tide treas - ure, Fa, la, la, la, la, la, la, la, la.
Heed - less of the wind and weath - er, Fa, la, la, la, la, la, la, la, la.

Whence Comes This Rush of Wings ?

(Carol of the Birds)

(Story on page 18)

BAS-QUERCY

Moderato
mf
1. Whence comes this rush of wings a - far,
2. "Tell us, ye birds, why come ye here,
3. Hark! how the green - finch bears his part,
4. An - gels and shep - herds, birds of the sky,
Fol - low - ing straight the No - el star?
In - to this sta - ble, poor and drear?
Phil - o - mel, too, with ten - der heart,
Come where the Son of God doth lie;
Birds from the woods in won - drous flight,
"Hast - 'ning we seek the new - born King,
Chants from her leaf - y dark re - treat,
Christ on ____ earth with man doth dwell,
Beth - le - hem seek this ___ Ho - ly Night.
And all our sweet - est ___ mu - sic bring."
Re, mi, fa, sol, in ___ ac - cents sweet.
Join in the shout, "No - el, No - el!"

Hark! The Herald Angels Sing

IN 1721, a wealthy Irishman offered to adopt Charles Wesley and make him his legal heir. The thirteen year old boy refused the offer, choosing to continue his way through school under very trying circumstances. This turned out to be one of the most momentous decisions of his life. The boy who was adopted in place of Charles became an earl, and grandfather of the famous Duke of Wellington, while the young Wesley achieved immortal fame through his hymns. He is often called "The Prince of Hymn Writers".

Charles Wesley and his older brother, John (founder of the Methodist Church) made a brief visit to America in 1735. The two brothers came to Georgia as secretaries to General Oglethorpe. They returned to England the following year. It is said that Charles became interested in hymns on hearing a group of German Moravians singing their hymns aboard ship.

Wesley is said to have written over six thousand hymns and spiritual songs. His two greatest hymns are: *Jesus Lover of My Soul* (1740) and *Hark! The Herald Angels Sing* (1739). The latter, in its original form, opened with the lines "Hark how all the welkin rings, Glory to the King of Kings!" Through the course of time, various revisions have been made.

It is a curious fact that the Mendelssohn melody, which is so admirably suited to the song, is an adaptation. In 1840, Felix Mendelssohn composed a cantata to commemorate the invention of printing. This cantata, called "Festgesang" (Festival Song), was presented at the great festival held at Leipzig. Fifteen years later (1855), Dr. W. H. Cummings, organist at Waltham Abbey, England, adapted the melody of the second chorus of Mendelssohn's cantata to Wesley's Christmas hymn. He arranged it for his choir and presented it on Christmas day. The new melody was so well received that it was published the following year and soon became the accepted version of the hymn.

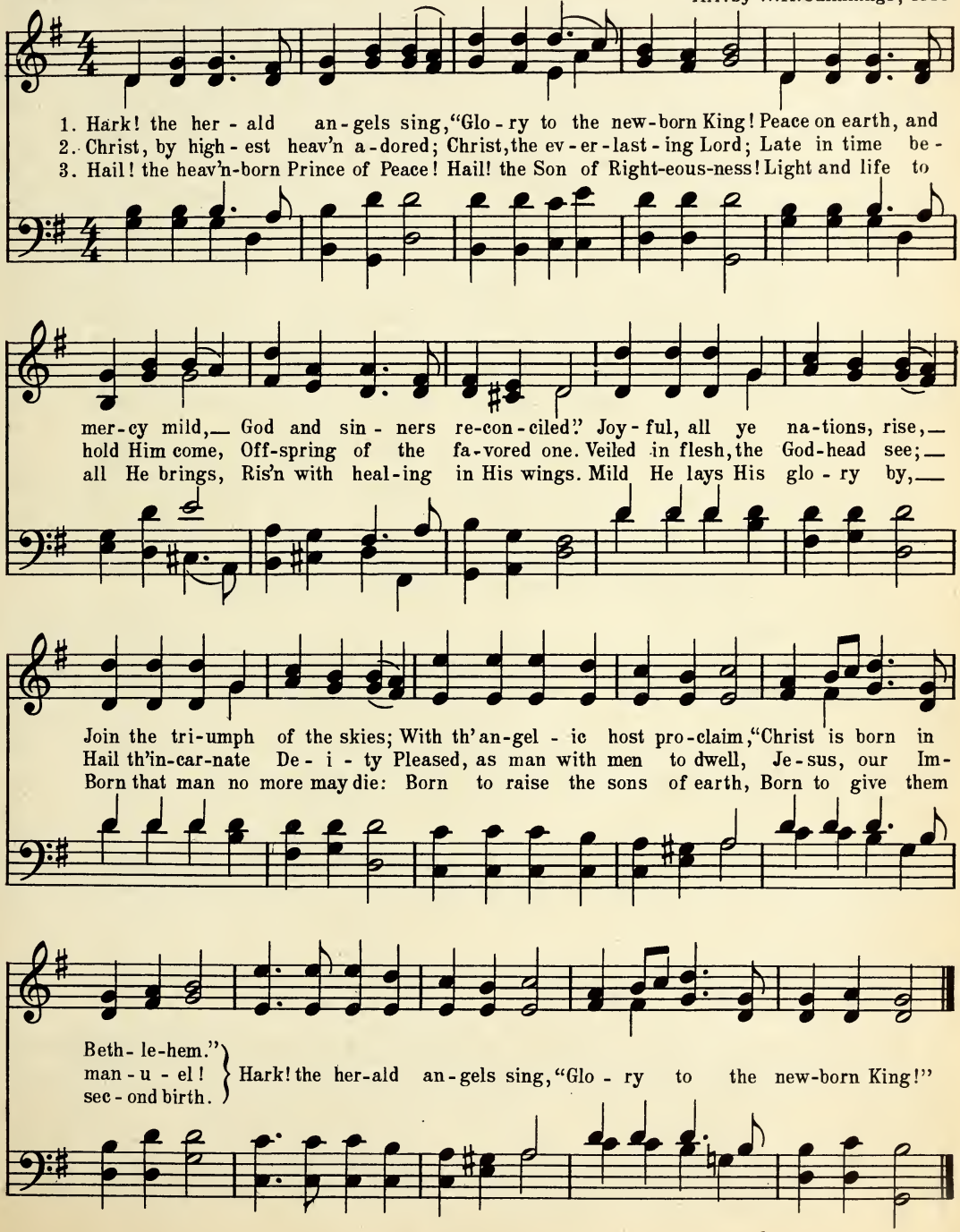
Mendelssohn was not completely satisfied with the original words to this melody in the *Festgesang.* He thought it ought to have other words—but *not sacred words.* This is verified by a very definite statement which he made in a letter to his publishers in England concerning a possible English translation. Quotations from this letter were published in 1933, by Dr. Dearmer, in his *Songs of Praise.*

Had Mendelssohn lived to hear his melody sung to the sacred words of *Hark! The Herald Angels Sing,* we wonder if it would not have won his enthusiastic acclaim, as it has won the acclaim of millions throughout all Christendom.

Hark! the Herald Angels Sing

CHARLES WESLEY, 1739

FELIX MENDELSSOHN, 1840
Arr. by W.H. Cummings, 1855


1. Hark! the her - ald an - gels sing, "Glo - ry to the new-born King! Peace on earth, and
2. Christ, by high - est heav'n a - dored; Christ, the ev - er - last - ing Lord; Late in time be -
3. Hail! the heav'n-born Prince of Peace! Hail! the Son of Right-eous-ness! Light and life to
mer - cy mild, God and sin - ners re-con - ciled." Joy - ful, all ye na-tions, rise,
hold Him come, Off-spring of the fa-vored one. Veiled in flesh, the God-head see;
all He brings, Ris'n with heal - ing in His wings. Mild He lays His glo - ry by,
Join the tri-umph of the skies; With th'an-gel - ic host pro-claim, "Christ is born in
Hail th'in-car-nate De - i - ty Pleased, as man with men to dwell, Je - sus, our Im -
Born that man no more may die: Born to raise the sons of earth, Born to give them
Beth - le-hem."
man - u - el!
sec - ond birth.
Hark! the her-ald an-gels sing, "Glo - ry to the new-born King!"

I Heard the Bells on Christmas Day

THE words, "peace on earth", are never more welcome than to hearts that are weary of war. During the long dark years of the Civil War, there were millions of weary hearts in America that were anxiously looking for the dawn of peace. In 1863, Henry Wadsworth Longfellow gave expression to the despair and the hope of these millions in his poem, *Christmas Bells.*

The great American poet had a very intimate experience with the horror of war. He had felt the gloom of its darkest hours. His young son, a lieutenant in the Army of the Potomac, had been seriously wounded in battle. Several entries in his journal make reference to the war and his hope that it might have a speedy end.

I Heard the Bells first appeared under the name, *Christmas Bells,* in a small collection of poems entitled, *Flower de Luce,* published in 1867. In its original form the poem contained two verses referring to the Civil War, which explain the poet's expression that "hate is strong and mocks the song of peace on earth, good will to men."

The melody, which makes it possible for us to include Longfellow among our Christmas hymn writers, was composed by J. Baptiste Calkin, popular London organist, in 1872.

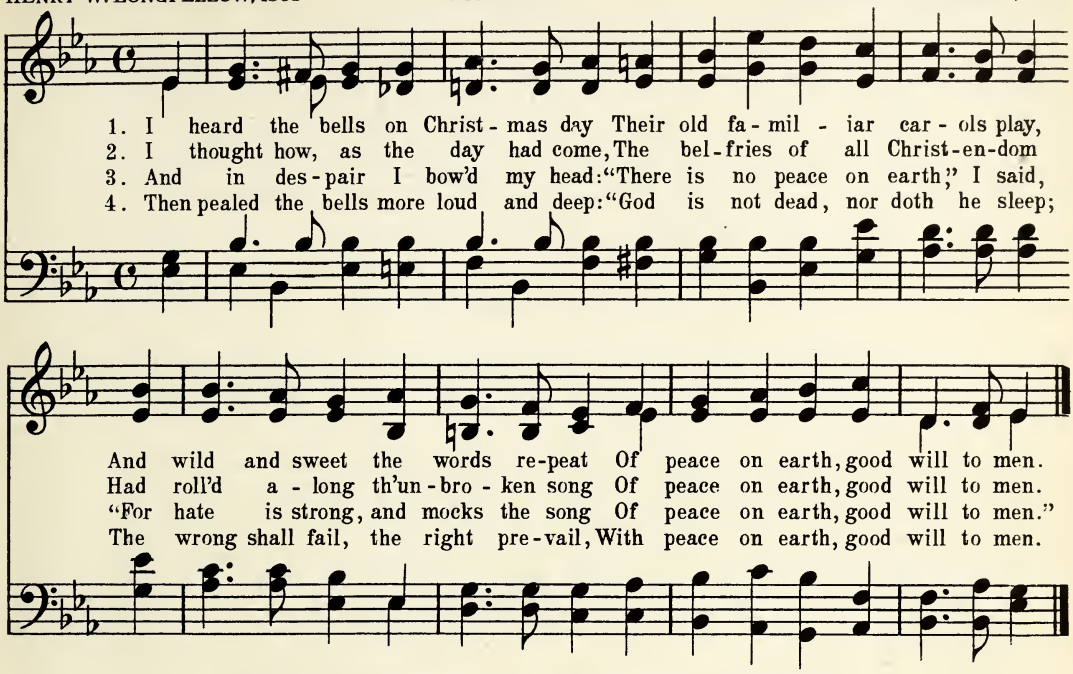
Ring Out, O Bells, Your Joyous Song!

IT is an interesting fact that two of the greatest classical composers, Johann Sebastian Bach and George Frederick Handel made great contributions to Christmas music. For, not only do the *Christmas Oratorio* and the *Messiah* rank as the finest music to be heard during the Christmastide, but also several of the Bach chorales and preludes are especially adapted to Christmas, while several of Handel's melodies have been adapted to various Christmas carols. Bach and Handel were born in the same year, 1685.

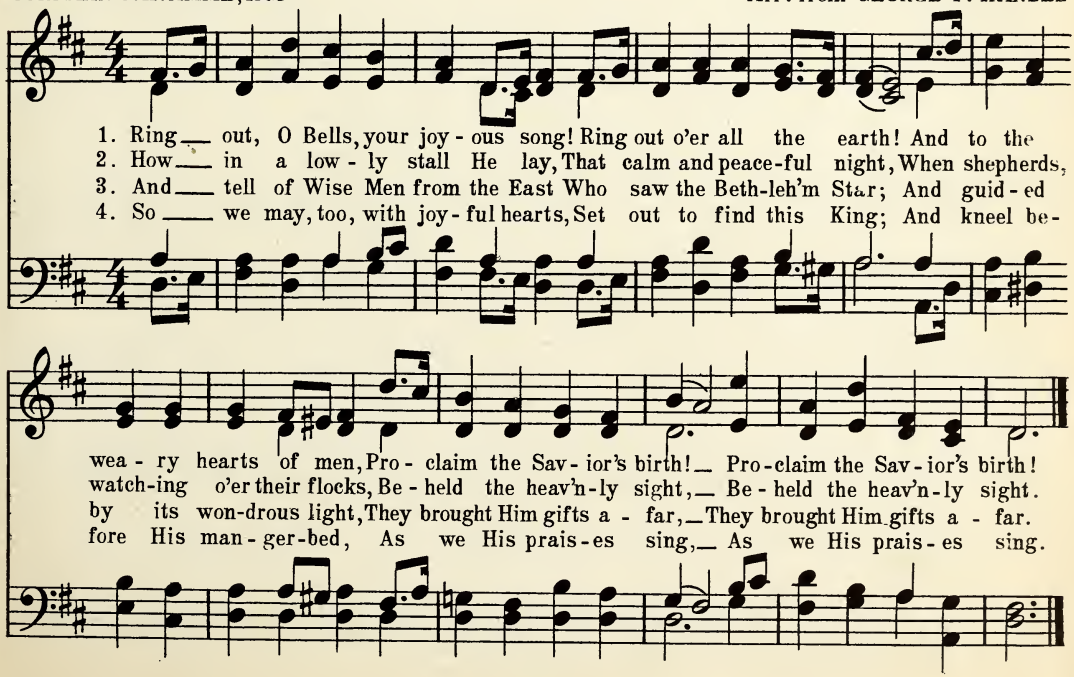
This is one of Handel's melodies which many Americans have sung to the words of Tate's Christmas hymn, *While Shepherds Watched Their Flocks.* We have included Tate's hymn with its original tune, "Winchester Old," from Thomas Estes' *Psalter* (page 19). So as to include this fine Handel melody, the author has written the carol, *Ring Out O Bells,* based on the story which the ringing church bells portray to Christian hearts at Christmastide.

I Heard the Bells on Christmas Day

HENRY W. LONGFELLOW, 1863 WALTHAM J. BAPTISTE CALKIN, 1872


1. I heard the bells on Christ - mas day Their old fa - mil - iar car - ols play,
2. I thought how, as the day had come, The bel - fries of all Christ-en-dom
3. And in des - pair I bow'd my head: "There is no peace on earth," I said,
4. Then pealed the bells more loud and deep: "God is not dead, nor doth he sleep;
And wild and sweet the words re-peat Of peace on earth, good will to men.
Had roll'd a - long th'un - bro - ken song Of peace on earth, good will to men.
"For hate is strong, and mocks the song Of peace on earth, good will to men."
The wrong shall fail, the right pre - vail, With peace on earth, good will to men.

Ring Out, O Bells, Your Joyous Song!

TORSTEIN O. KVAMME, 1935 Arr. from GEORGE F. HÄNDEL

1. Ring out, O Bells, your joy - ous song! Ring out o'er all the earth! And to the
2. How in a low - ly stall He lay, That calm and peace-ful night, When shepherds,
3. And tell of Wise Men from the East Who saw the Beth-leh'm Star; And guid - ed
4. So we may, too, with joy - ful hearts, Set out to find this King; And kneel be -
wea - ry hearts of men, Pro - claim the Sav - ior's birth! Pro-claim the Sav - ior's birth!
watch-ing o'er their flocks, Be - held the heav'n-ly sight, Be - held the heav'n-ly sight.
by its won-drous light, They brought Him gifts a - far, They brought Him gifts a - far.
fore His man - ger-bed, As we His prais-es sing, As we His prais-es sing.

Jolly Old Saint Nicholas *and* Up on the House-Top

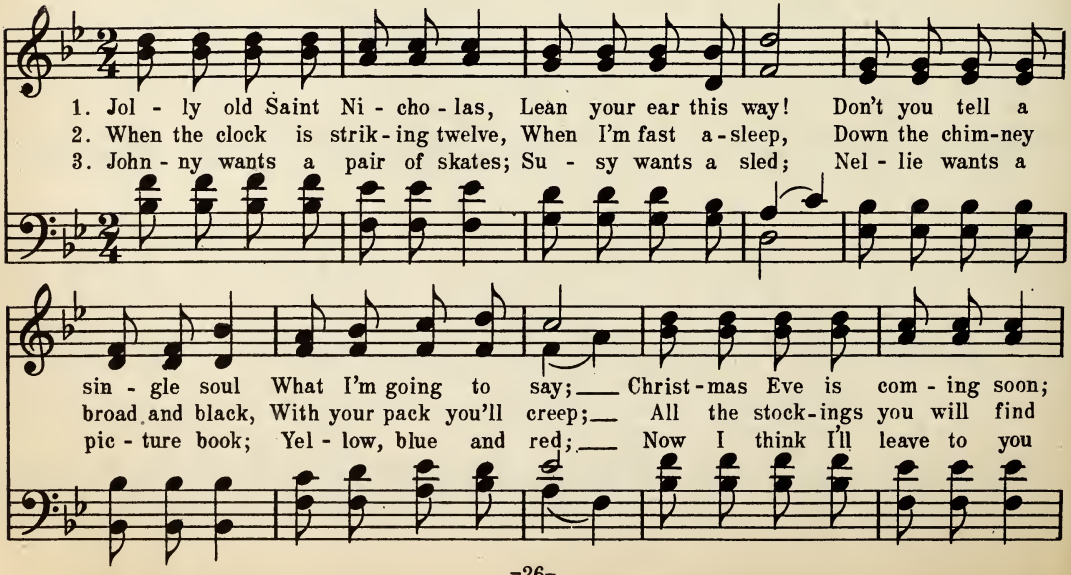
SAINT NICHOLAS, according to an old myth, was once the Bishop of Myra (4th century) who, through his great virtue and prayers, restored some children to life after they had been killed by robbers. Because of this deed he became the patron saint of children. For many centuries his birthday was celebrated on December 6th, but gradually this celebration became part of the Christmas festival.

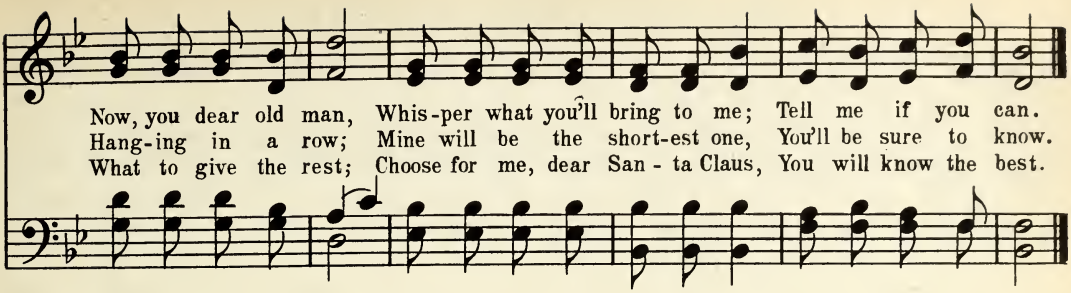
During the early Colonial period, the Dutch settlers of New York brought their many Christmas customs and traditions to America. Among these was the tradition of St. Nicholas, or "San Nicolaas" as they called him. In America "San Nicolaas" became quite fleshy, grew a long white beard and changed his name to "Santa Claus". He has become a most familiar figure and is one of the most common symbols of Christmas in our land. With his reindeer, his pack of toys, and his generous disposition, he is the idol of millions of American boys and girls.

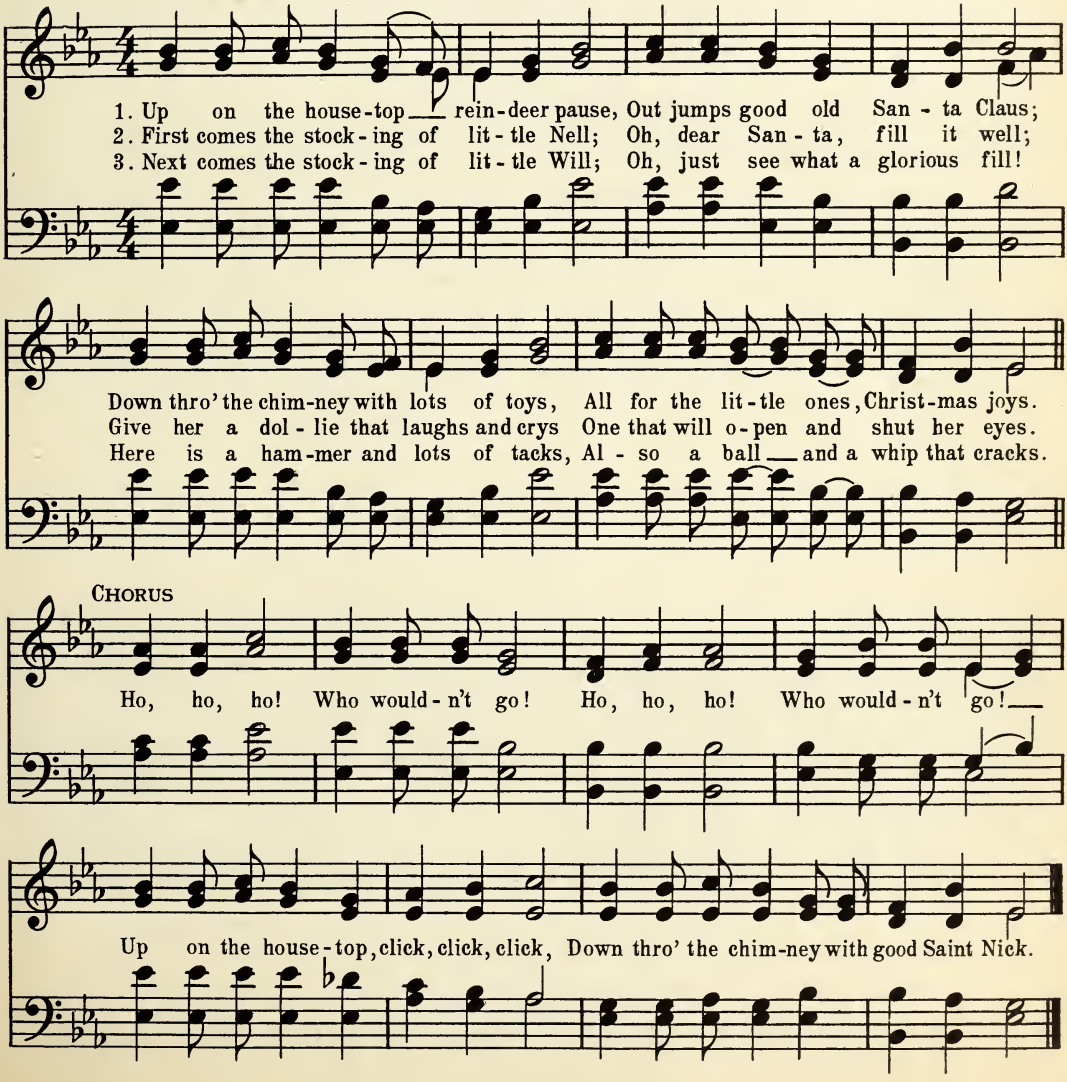
Though "Jolly Old St. Nicholas" may not bear the same name, nor drive reindeer, nor even go down the chimney in the many countries which he visits, he is always kind to children and gives them many gifts. In Holland and France he puts his gifts in the children's shoes if they set them out where he can find them. In England he fills the children's stockings which are hung by the fireplace, while in Germany and the Scandinavian countries he hides the gifts away for the children to find.

These two American secular carols tell us in a few verses what Santa Claus does when he is in America on Christmas Eve. His characteristics have become so well known, and his actions so vivid that many boys and girls can even hear the hoofs of his reindeer as he rides over the house-tops.

The composers of these carols are unknown.

Jolly Old Saint Nicholas

1. Jol - ly old Saint Ni - cho - las, Lean your ear this way! Don't you tell a
2. When the clock is strik - ing twelve, When I'm fast a - sleep, Down the chim - ney
3. John - ny wants a pair of skates; Su - sy wants a sled; Nel - lie wants a
sin - gle soul What I'm going to say; Christ - mas Eve is com - ing soon;
broad and black, With your pack you'll creep; All the stock - ings you will find
pic - ture book; Yel - low, blue and red; Now I think I'll leave to you


Now, you dear old man, Whis-per what you'll bring to me; Tell me if you can.
Hang-ing in a row; Mine will be the short-est one, You'll be sure to know.
What to give the rest; Choose for me, dear San - ta Claus, You will know the best.

Up on the House-Top

1. Up on the house-top rein-deer pause, Out jumps good old San - ta Claus;
2. First comes the stock-ing of lit-tle Nell; Oh, dear San - ta, fill it well;
3. Next comes the stock-ing of lit-tle Will; Oh, just see what a glorious fill!
Down thro' the chim-ney with lots of toys, All for the lit-tle ones, Christ-mas joys.
Give her a dol - lie that laughs and crys One that will o-pen and shut her eyes.
Here is a ham-mer and lots of tacks, Al - so a ball and a whip that cracks.
CHORUS
Ho, ho, ho! Who would-n't go! Ho, ho, ho! Who would-n't go!
Up on the house-top, click, click, click, Down thro' the chim-ney with good Saint Nick.

God Rest You Merry, Gentlemen

HERE is another note of Christmas cheer from merry England. The verses of this quaint carol relate the story of Christmas in a rather naïve but touching manner. They are the product of rustic bards of the 17th century. In spite of its minor key, the music seems cheerful enough to suit the words which entreat: "God keep you merry, gentlemen". This opening line is often misunderstood because the comma after the word "merry" is frequently misplaced or omitted.

Charles Dickens, in his immortal *Christmas Carol,* refers to this quaint English song. You may recall the story of that bitter cold and foggy Christmas Eve when old Scrooge sat busy in his counting-house. Outside, a person who was starved and cold, "stooped down at Scrooge's keyhole to regale him with a Christmas carol: but at the first sound of

'God rest you merry, gentlemen!
May nothing you dismay!'

Scrooge seized the ruler with such energy of action, that the singer fled in terror".

God Rest You Merry, Gentlemen is the most popular Christmas carol in England. In the *Oxford Book of Carols* it is referred to as "the most popular of Christmas carols". It appeared in all the old broadsides along with *I Saw Three Ships* and *The First Noel.* Two versions are in common use, the London version and the Usual version. There is only a slight difference in the verses of these, but each has its own magnificent melody. The Usual version has gained wide favor in all English speaking countries.

God Rest You Merry, Gentlemen

TRADITIONAL

ENGLISH CAROL
Arr. by Sir John Stainer

Giojoso

mf

1. God rest you mer - ry, gen - tle - men, Let noth - ing you dis - may, Re -
2. In Beth - le - hem, in Jew - ry, This bless - ed Babe was born, And
3. From God our Heav'n - ly Fa - ther, A bless - ed An - gel came; And
4. The Shep - herds at those tid - ings Re - joic - ed much in mind, And

mem - ber Christ our Sav - ior Was born on Christ - mas Day; To
laid with - in a man - ger, Up - on this bless - ed morn; The
un - to cer - tain Shep - herds, Brought ti - dings of the same: How
left their flocks a - feed - ing, In tem - pest, storm, and wind: And

ff CHORUS

save us all from Sa - tan's pow'r, When we were gone a - stray.
which His Moth - er Ma - ry, Did noth - ing take in scorn.
that in Beth - le - hem was born The Son of God by Name.
went to Beth - le - hem straight - way, The Son of God to find.

O___ ti - dings of

ff

com - fort and joy, com - fort and joy, O___ ti - dings of com - fort and joy.

Joy to the World

WHEN Isaac Watts published the *Psalms of David* in 1719, he did not know that he had included any Christmas songs in his collection. The *Psalms of David* was a collection of hymns and paraphrases based on the Psalms. One of these was based on the 98th Psalm, and was entitled, *Joy to the World.* Watts' paraphrase, based on neither the *New Testament* nor the Christmas story, has become one of our great Christmas hymns!

Watts, the son of a teacher, and zealous Non-Conformist, of Southampton, preached his first sermon in Mark Lane, London, at the age of 24. His ministry was short-lived. Due to a protracted illness, he was forced to give up preaching. He was then invited into the palatial home of Sir Thomas Abney, where he remained a welcome guest until his death, 35 years later. Watts, himself, said that he had only intended to spend a week at the Abney home. Most of his hymns were written while there.

Dr. Watts was a very small man, being scarcely five feet in height. He was in poor health most of his life. His great learning, piety and gentle disposition, gained for him the title of "Melanchton of England". He has been justly called the father of English hymnody, and shares with Charles Wesley the distinction of being the greatest of English hymn writers. More than four hundred of his hymns are in common use in English-speaking countries. Perhaps his two most famous hymns are, *When I Survey the Wondrous Cross,* and *Joy to the World.*

Dr. Edward Hodges wrote an excellent psalm-tune for Watts' hymn. Dr. Hodges' tune has been replaced by Lowell Mason's adaptation of Handel's *Antioch* from the *Messiah.* In spite of its fugue, this adaptation has become the standard setting of the hymn. With the spirited Handel melody, *Joy to the World* is not only well suited to be used as a church hymn, but is also very effective for outdoor caroling.

The Fairest of Roses

(Song on page 33)

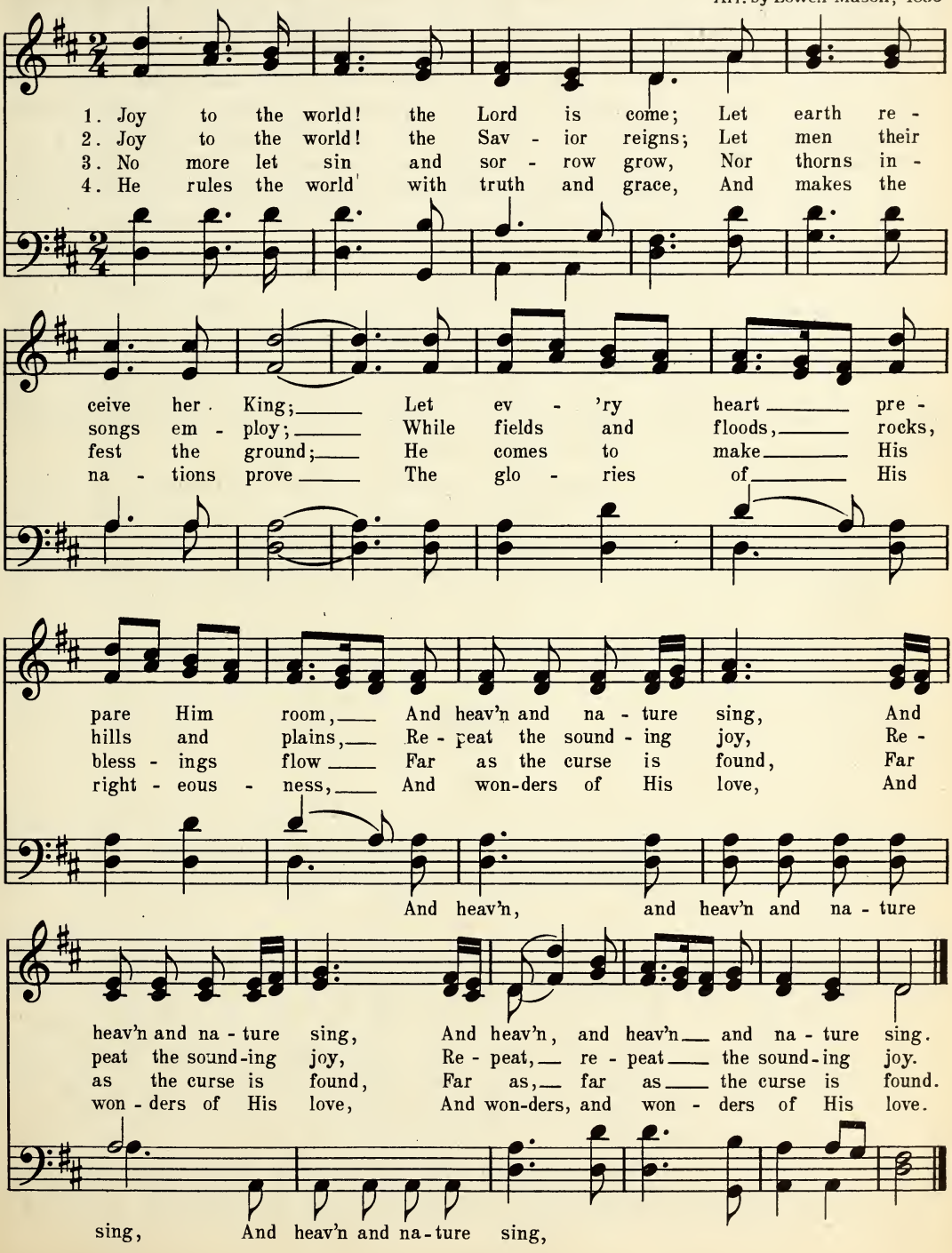
HERE is a Christmas hymn which has long been a favorite in the Scandinavian countries. It was written during the 18th century by the Danish hymn writer, Hans Brorson. Brorson wrote many fine hymns and seems to have been especially inspired when writing for the Christmas season. In Julian's *Dictionary of Hymnology,* we find this comment concerning Brorson: "His Christmas lyrics are most approved. He is called 'par excellence' the poet of Christmas."

The lovely, yet doleful, melody is sometimes thought to be a Danish folk-tune. According to Swedish authorities, however, the hymn is of Latin origin dating from the 4th century.

Joy to the World

ISAAC WATTS, 1719

ANTIOCH

GEORGE F. HÄNDEL, 1742
Arr. by Lowell Mason, 1830

1. Joy to the world! the Lord is come; Let earth re -
2. Joy to the world! the Sav - ior reigns; Let men their
3. No more let sin and sor - row grow, Nor thorns in -
4. He rules the world with truth and grace, And makes the
ceive her King; Let ev - 'ry heart pre -
songs em - ploy; While fields and floods, rocks,
fest the ground; He comes to make His
na - tions prove The glo - ries of His
pare Him room, And heav'n and na - ture sing, And
hills and plains, Re - peat the sound - ing joy, Re -
bless - ings flow Far as the curse is found, Far
right - eous - ness, And won-ders of His love, And
And heav'n, and heav'n and na - ture
heav'n and na - ture sing, And heav'n, and heav'n and na - ture sing.
peat the sound-ing joy, Re - peat, re - peat the sound-ing joy.
as the curse is found, Far as, far as the curse is found.
won - ders of His love, And won-ders, and won - ders of His love.
sing, And heav'n and na-ture sing,

Angels, from the Realms of Glory

ON Christmas Eve, 1816, the *Sheffield Iris* contained a fine Christmas poem entitled *Angels, from the Realms of Glory.* The subscribers noted that the author of the poem was James Montgomery, editor of *The Iris.* They were not surprised that such a fine poem had been penned by the editor of their newspaper, for Montgomery had already distinguished himself as being one of the best sacred poets of England. Lord Byron once described him as being "a man of considerable genius", and Prof. Wilson predicted in the *Blackwoods Magazine* that his poems would live. Quoting Wilson's statement: "His poetry will live for he has a heart and imagination profound . . . It is as sincere as it is beautiful". That the prediction was well founded, is proved by the fact that over one hundred of Montgomery's hymns are still in use.

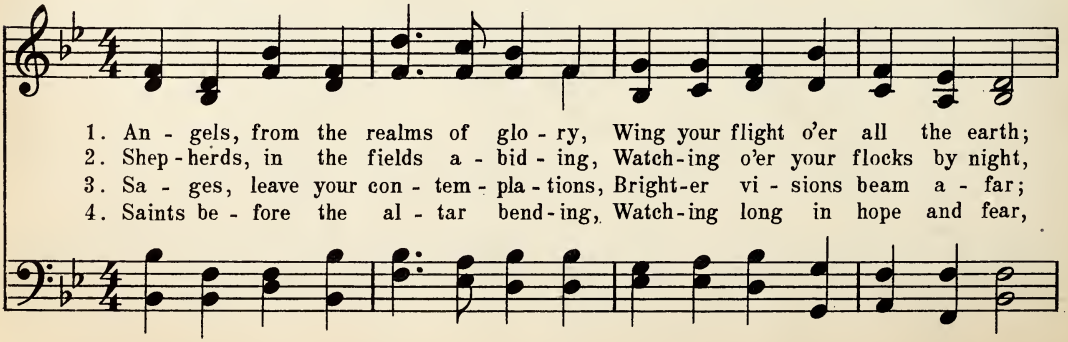
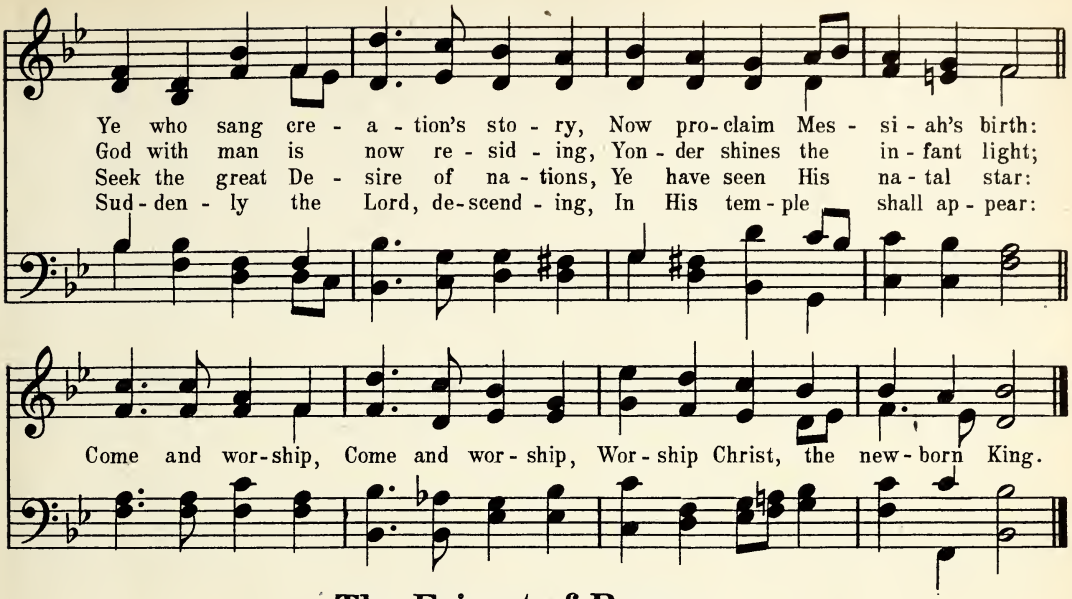
James Montgomery was educated for the ministry, but he resisted the thought of becoming a minister. He drifted into journalism and soon became editor of *The Sheffield Iris,* a liberal journal. Montgomery was himself a vigorous liberal, being twice imprisoned for his views. In 1789 (the year of the outbreak of the French Revolution) he was sentenced to prison for three months for having printed a poem, *The Bastille,* surmounted by a woodcut representing Liberty and the British Lion.

The inspiring melody for Montgomery's Christmas hymn was composed by Henry T. Smart, member of a family which had for three generations been prominent in the musical life of England. It was composed in 1867 during the latter part of his life, when he was so blind that the composition had to be committed to paper through dictation.

Angels, from the Realms of Glory

REGENT SQUARE

JAMES MONTGOMERY, 1816 — HENRY SMART, 1867

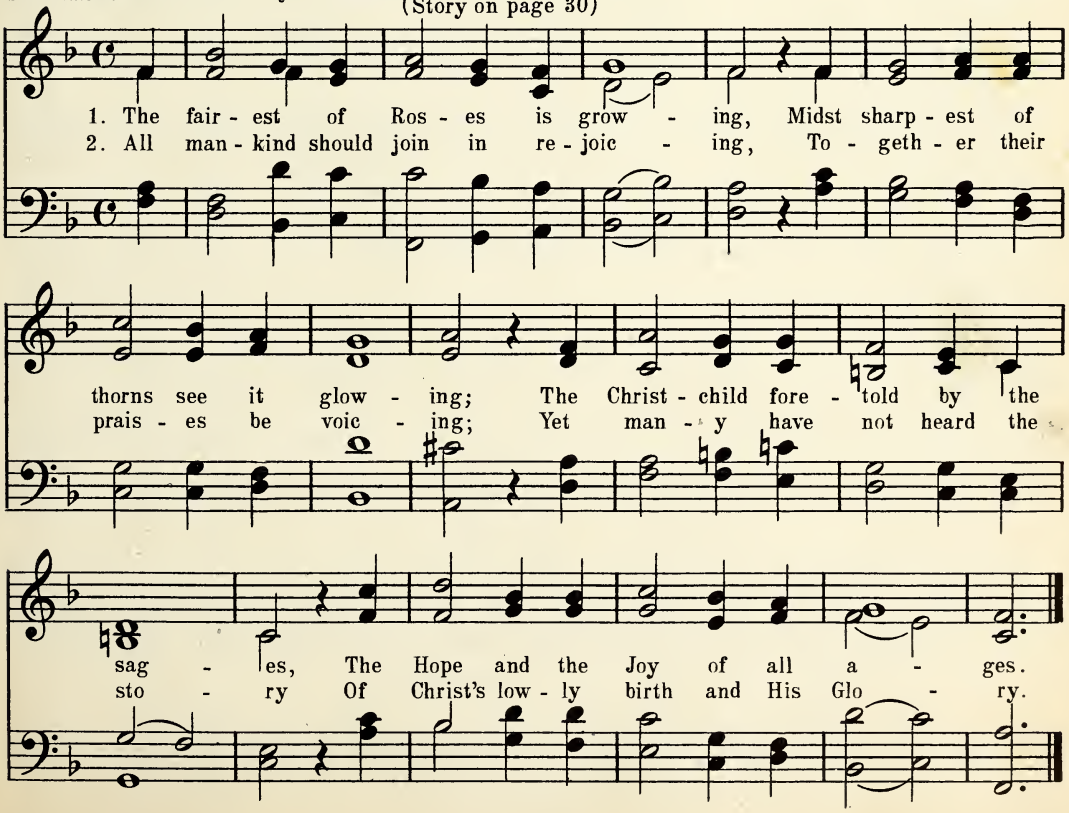

1. An - gels, from the realms of glo - ry, Wing your flight o'er all the earth;
2. Shep - herds, in the fields a - bid - ing, Watch - ing o'er your flocks by night,
3. Sa - ges, leave your con - tem - pla - tions, Bright - er vi - sions beam a - far;
4. Saints be - fore the al - tar bend - ing, Watch - ing long in hope and fear,

Ye who sang cre - a - tion's sto - ry, Now pro-claim Mes - si - ah's birth:
God with man is now re - sid - ing, Yon - der shines the in - fant light;
Seek the great De - sire of na - tions, Ye have seen His na - tal star:
Sud - den - ly the Lord, de-scend - ing, In His tem - ple shall ap - pear:
Come and wor-ship, Come and wor - ship, Wor - ship Christ, the new - born King.

The Fairest of Roses

HANS BRORSON, 1732
Translated from the Danish by T.O.K.

(Den Yndigste Rose)

(Story on page 30)

4th Century ?

1. The fair - est of Ros - es is grow - ing, Midst sharp - est of
2. All man - kind should join in re - joic - ing, To - geth - er their
thorns see it glow - ing; The Christ - child fore - told by the
prais - es be voic - ing; Yet man - y have not heard the
sag - es, The Hope and the Joy of all a - ges.
sto - ry Of Christ's low - ly birth and His Glo - ry.

Beautiful Savior!

("Crusaders' Hymn")

THIS is not primarily a Christmas hymn, but it is appropriate for any of the great church festivals, and among them the Christmas festival.

Beautiful Savior is generally referred to as the "Crusaders' Hymn". This is based on the title under which it first appeared in the *Münster Gesangbuch* (Munster Songbook) reading: *"Crusaders' hymn from the twelfth century sung by the Crusaders upon the Way to Jerusalem"*. Julian finds no evidence to substantiate the title, as this *Münster Gesangbuch,* dated 1677, is the earliest known source of the words. On the other hand, the beautiful melody, though a common folk-tune, can not be traced earlier than 1842 when it was first printed in *Schlesische Volkslieder* (Silesian Folk Songs), Leipzig. It had been committed to paper by Dr. Hofmann, from oral recitation, in the province of Glaz, Silesia.

Richard Storrs Willis, composer of the carol-tune, *It Came upon the Midnight Clear,* made an arrangement of *Beautiful Savior* which he published in his *Church Chorals,* in 1850. Willis used the translation, "Fairest Lord Jesus" (the translator's name was unknown to Willis and remains unknown to this day). Dr. Joseph Seiss, of Maryland, made the present translation in 1873.

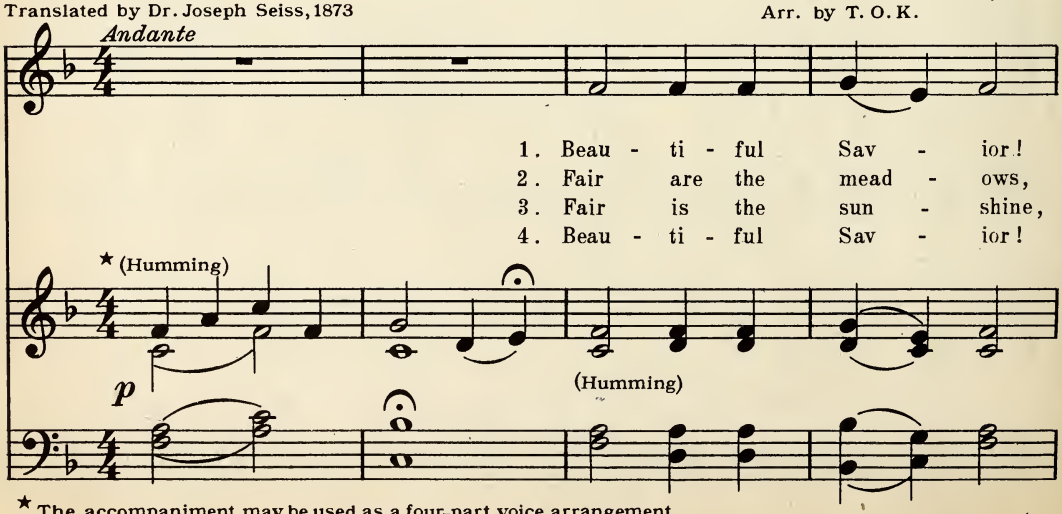
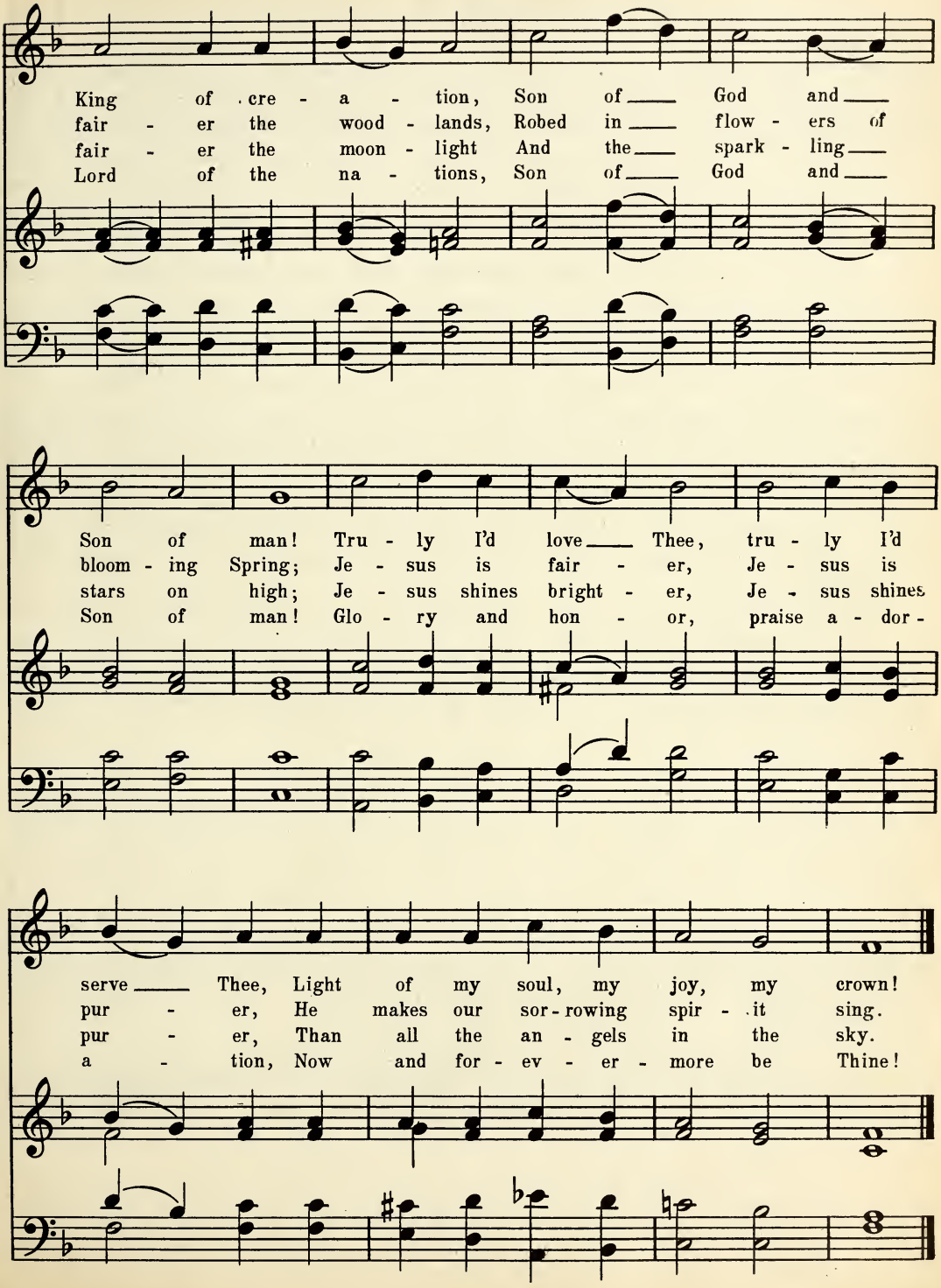
H. Augustine Smith, Professor of Hymnody, Boston University, states that Franz Liszt used this hymn-tune in his oratorio, *St. Elizabeth.* Those who have heard the famous St. Olaf Choir will recall the tune in its beautiful choral arrangement, by Dr. F. Melius Christiansen, director of the choir. The arrangement is such a popular favorite that the Choir is constantly requested to sing it.

Beautiful Savior is very effective when sung as a solo with humming accompaniment. In this arrangement some or all of the verses may be sung in four-part harmony if desired.

Beautiful Savior!

"CRUSADERS' HYMN"

FROM THE GERMAN
Translated by Dr. Joseph Seiss, 1873

SILESIAN FOLK-SONG, 1842
Arr. by T. O. K.

★ The accompaniment may be used as a four-part voice arrangement.

King of cre - a - tion, Son of God and
fair - er the wood - lands, Robed in flow - ers of
fair - er the moon - light And the spark - ling
Lord of the na - tions, Son of God and
Son of man! Tru - ly I'd love Thee, tru - ly I'd
bloom - ing Spring; Je - sus is fair - er, Je - sus is
stars on high; Je - sus shines bright - er, Je - sus shines
Son of man! Glo - ry and hon - or, praise a - dor -
serve Thee, Light of my soul, my joy, my crown!
pur - er, He makes our sor - rowing spir - it sing.
pur - er, Than all the an - gels in the sky.
a - tion, Now and for - ev - er - more be Thine!

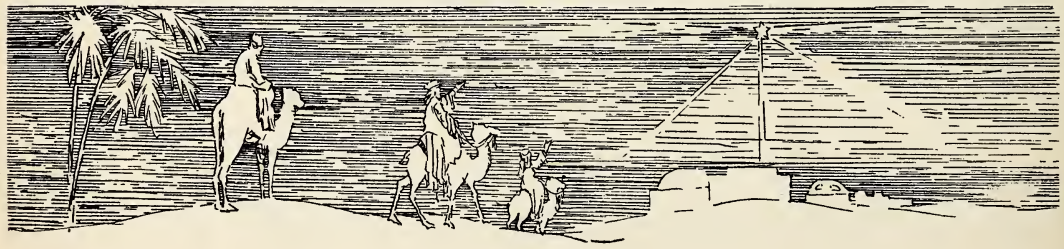
We Three Kings of Orient Are

THE Three Kings, Melchior, Caspar, and Balthazar, guided by the Bethlehem Star, set out to pay homage to the new-born King. According to legend, they arrived on the Twelfth Night and "presented unto him gifts". Melchior's gift was gold (representing Christ's Royalty)—Casper's gift was frankincense (representing Christ's Divinity)—Balthazar's gift was myrrh (representing Christ's Suffering). It is interesting to find that in some countries gifts are exchanged on the twelfth night after Christmas because of this tradition.

The Gospel story (Matt. 2, 1-12) makes no reference to the names, the number, or even the royalty of the Magi. These delightfully engaging details have come down to us through legend and tradition. From popular legend we are further told that Melchior was a small man and was King of Nubia; Casper was a medium-sized man and was King of Chaldea, while Balthazar was a tall black-skinned man and was King of Tarshish.

The custom of dramatizing the story of the Three Kings has been popular for centuries and is very common today. In these dramatizations the kings, as a rule, proceed to the manger from various parts of the church or hall, and one of the kings is generally black. This is to remind us that Christ is limited by neither national boundaries nor by race. It is interesting to know that the negro-king tradition is preserved at St. Peter's, Rome, where at the Epiphany Festival one of the priests, who worship at the three altars, is a negro.

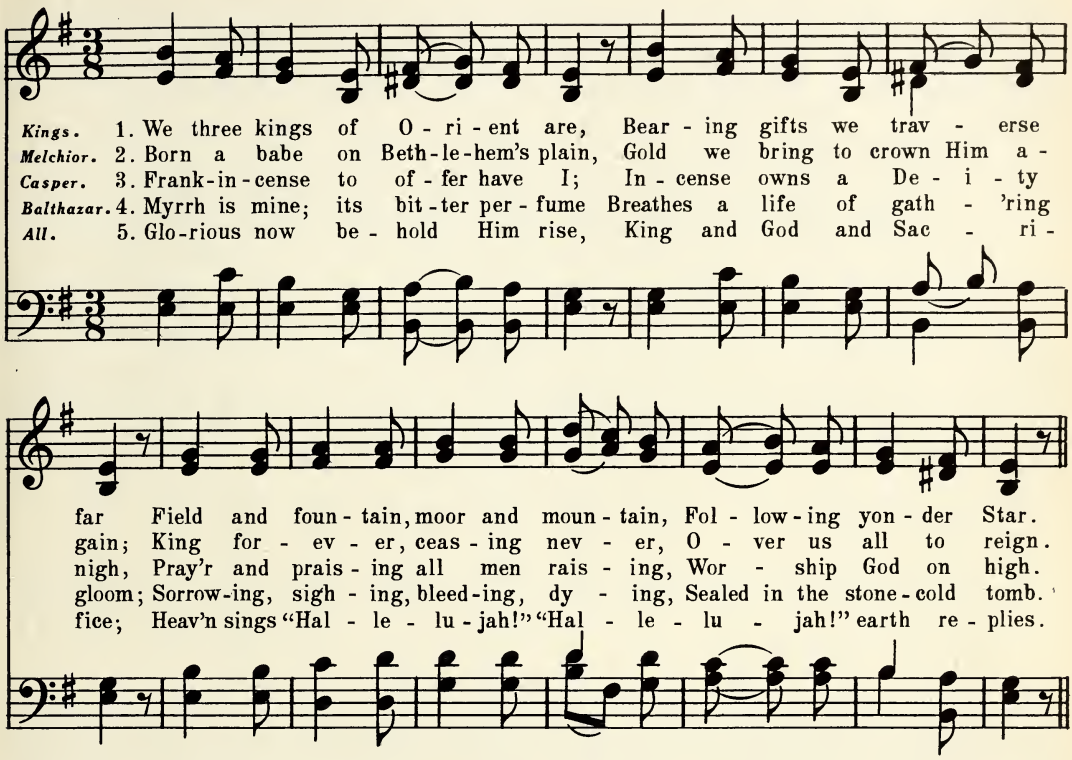
We Three Kings of Orient Are is an American carol especially adapted for dramatizations. Rev. John Henry Hopkins, Jr., rector of Christ's Church, Williamsport, composed both words and music in 1857. Rev. Hopkins was an Episcopalian rector who wrote several Christmas carols. This carol is his best, and is included in *The Oxford Book of Carols* with the comment that it is "one of the most successful of modern composed carols".

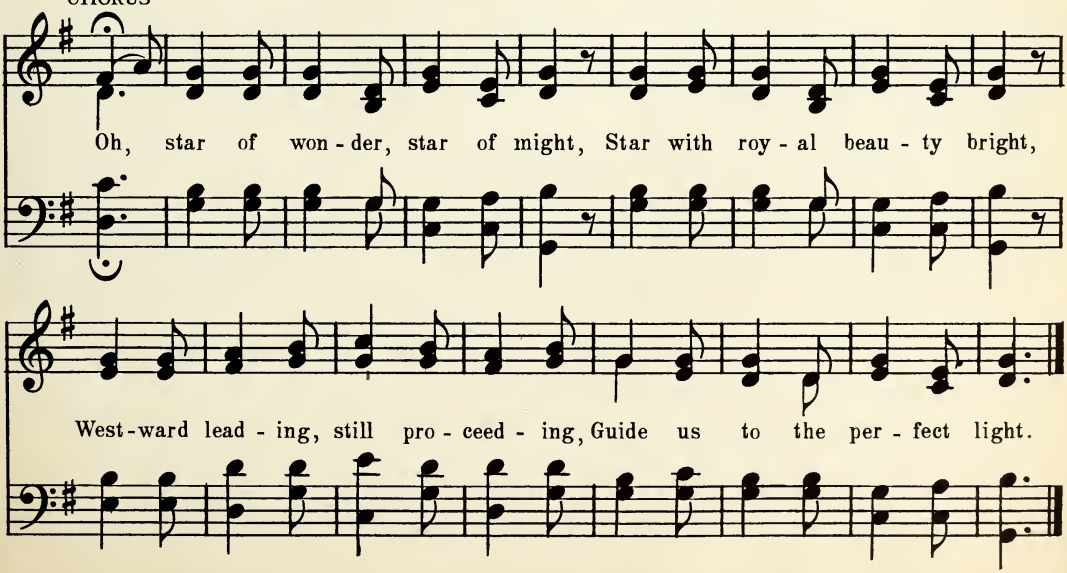


We Three Kings Of Orient Are

J. H. H. Jr.

John H. Hopkins Jr., 1857


Kings. 1. We three kings of O - ri - ent are, Bear - ing gifts we trav - erse far
Melchior. 2. Born a babe on Beth-le-hem's plain, Gold we bring to crown Him a - gain;
Casper. 3. Frank-in-cense to of - fer have I; In - cense owns a De - i - ty nigh,
Balthazar. 4. Myrrh is mine; its bit-ter per - fume Breathes a life of gath - 'ring gloom;
All. 5. Glo-rious now be - hold Him rise, King and God and Sac - ri - fice;
Field and foun - tain, moor and moun - tain, Fol - low - ing yon - der Star.
King for - ev - er, ceas - ing nev - er, O - ver us all to reign.
Pray'r and prais - ing all men rais - ing, Wor - ship God on high.
Sorrow-ing, sigh - ing, bleed-ing, dy - ing, Sealed in the stone-cold tomb.
Heav'n sings "Hal - le - lu - jah!" "Hal - le - lu - jah!" earth re - plies.

Chorus

Oh, star of won - der, star of might, Star with roy - al beau - ty bright,
West-ward lead - ing, still pro - ceed - ing, Guide us to the per - fect light.

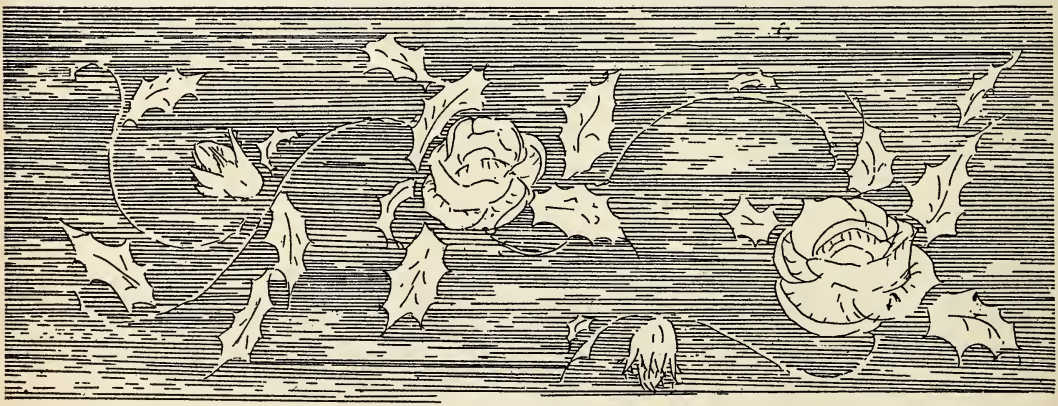
Lo, How a Rose E'er Blooming

ALTHOUGH flower-carols were common among the early carols, this can not be classed as one of them, since the reference to a "rose" and "the tender stem" is based directly on the following Scripture passage:

> And there shall come forth a rod out of the stem of Jesse and a Branch shall grow out of his roots—Isaiah 11, 1.

Lo, How a Rose E'er Blooming is of 15th century German origin. Wackernagel, the German hymnologist of the past century, thinks it originated in the diocese of Trier and was probably used as a Twelfth Night carol. The words were first published together with the melody in the *Speier Gesangbuch* (Speier Songbook), Cologne, 1600. The enchanting choral arrangement of the melody was made by Michael Praetorius, first appearing in his *Musae Sioniae,* in 1609.

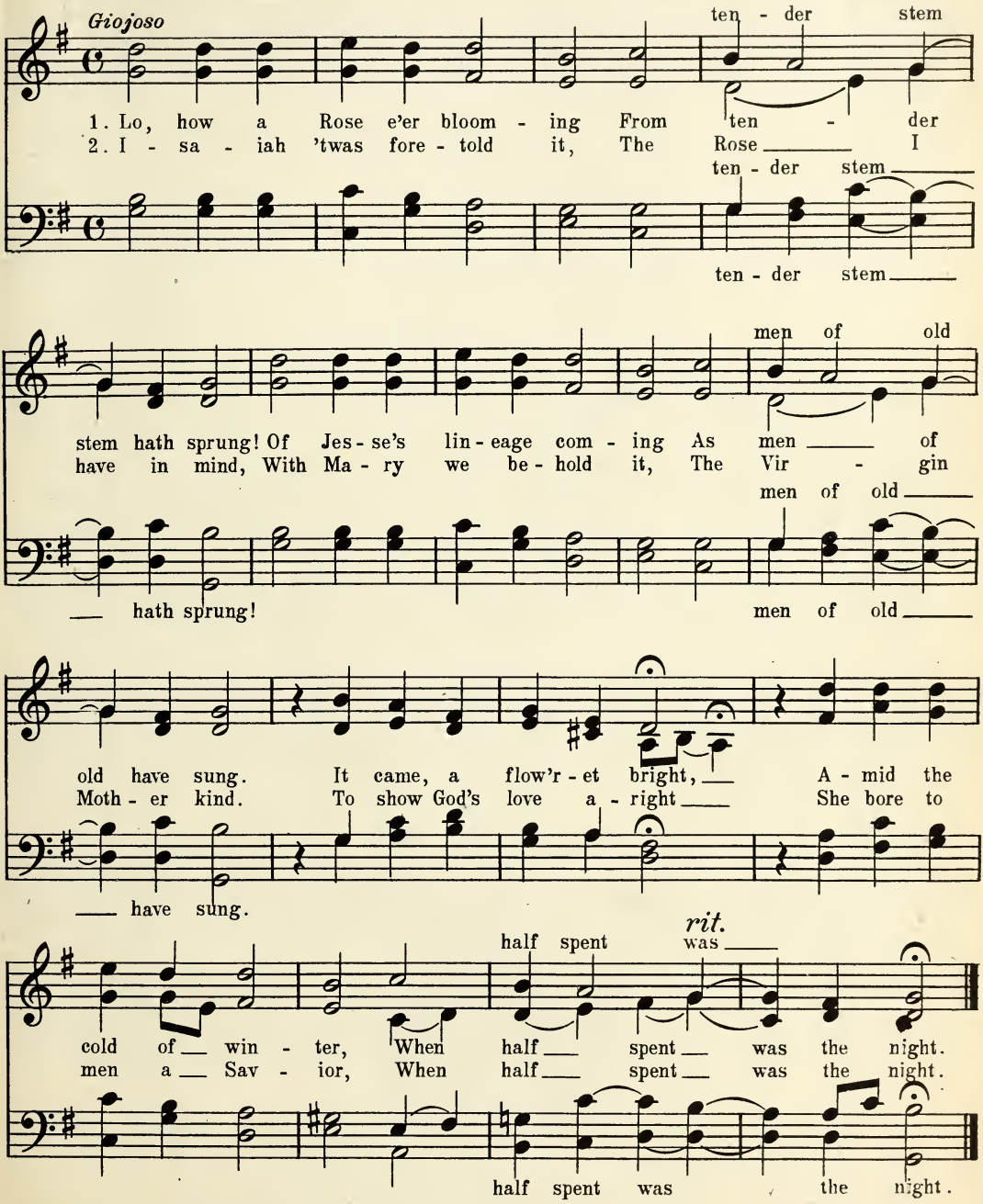
Michael Praetorius (1571-1621) was a member of a prominent German family of musicians. Aside from his many fine compositions, he is especially noted for having written a book, *Syntagma Musicum,* of rare historical value, containing a general discussion of music and musical instruments in use at the beginning of the 17th century.



Lo, How a Rose E'er Blooming

(Es ist ein' Ros' entsprungen)

15th CENTURY GERMAN
Translated by Dr. Theodore Baker ★

Harmonized by Michael Praetorius, 1609

Giojoso
1. Lo, how a Rose e'er bloom - ing From ten - der stem
2. I - sa - iah 'twas fore - told it, The Rose I
ten - der stem
ten - der stem
stem hath sprung! Of Jes - se's lin - eage com - ing As men of
have in mind, With Ma - ry we be - hold it, The Vir - gin
men of old
hath sprung!
men of old
old have sung. It came, a flow'r - et bright, A - mid the
Moth - er kind. To show God's love a - right She bore to
have sung.
rit.
half spent was
cold of win - ter, When half spent was the night.
men a Sav - ior, When half spent was the night.
half spent was the night.

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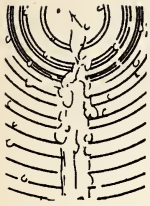
What Child is This?



A VERY popular song during the reign of Queen Elizabeth of England was *My Lady Greensleeves.* Shakespeare frequently referred to the song as being one of the most popular of his day. Following are the words of this charming old English love-song:

Alas! My love you do me wrong,
To cast me off discourteously,
For I have loved you so long
Delighting in your company.

(Refrain)

Greensleeves was all my joy,
Greensleeves was my delight,
Greensleeves was my heart of gold,
And all for my Lady Greensleeves.

The above words are no longer in use but the melody is still popular, being used for the carols, *What Child is This?* and *The Old Year Now Has Fled Away.* Here is a vivid example of how old carol-tunes are often merely popular folk-tunes. These traditional folk-tune carols are as a rule more beautiful and charming than the composed carols.

What Child is This? is a favorite lullaby carol in England. It was originally edited by Sir John Stainer, who also made this arrangement of the song.

Sir John Stainer (1840-1901) has made many fine arrangements of old carol-tunes. The eminent organist and composer of England, was beloved and esteemed by all who knew him. He served as organist at the University of Oxford and later at St. Paul's Cathedral. Although his forte was organ playing, he has made lasting contributions in the field of composition. In America he is, perhaps, best known for his great cantata, *The Crucifixion.*

What Child is This?

WILLIAM C. DIX (1837-1898)

OLD ENGLISH AIR
"MY LADY GREENSLEEVES"
Arr. by Sir John Stainer

Moderato

mf

1. What Child is this, Who, laid to rest On Ma - ry's lap is
2. Why lies He in such mean es - tate, Where ox and ass are
3. So bring Him in - cense, gold, and myrrh, Come peas - ant, king to

sleep - ing? Whom an - gels greet with an - thems sweet, While shep-herds watch are keep - ing?
feed - ing? Good Christian, fear: for sin - ners here The si - lent Word is plead - ing:
own Him; The King of kings sal - va - tion brings; Let lov - ing hearts en - throne Him.

REFRAIN (Unison or Four-part)

ff

This, this is Christ the King; Whom shep - herds guard and an - gels sing:

Haste, haste to bring Him laud, The Babe, the Son of Ma - ry!

From Heaven Above

EARLY Christmas Eve (1534), in order to lighten the many household duties for his wife, Martin Luther sits beside the cradle of his little son, Paul. He has been studying the Christmas Gospel in preparation for the festive services. He is in deep thought. Suddenly he becomes aware of the figure of the little child before him in the cradle. It is Paul—how like the child Jesus lying in the manger! His heart swells with emotion. He takes down his lute and begins to hum and sing. He happens upon the popular folk song *Aus Fremden Landen Kom Ich Her* (From foreign lands I come here). Using this as his pattern, he continues to sing to little Paul about the Christmas story, adding verse after verse. He writes and revises the verses. Finally there are fifteen in all, and a new Christmas song for children has been composed.

By nature Luther was deeply moved by the Christmas spirit. Especially did he love to join the children in celebrating Christmas. Special festivities were held for the children at Luther's home on Christmas Eve. At these annual festivities *From Heaven Above To Earth I Come* was one of the children's favorite songs. In singing the song, it was Luther's custom to have a student, dressed as an angel, sing the first seven verses. The children would then joyfully respond by singing the remaining verses, and on the last verse would leap about in a gleeful dance.

From Heaven Above was first published in Wittenberg, in 1535. In 1543, it was included in *Klug's Hymnbook* with the subtitle, "A children's hymn of the Christ Child for Christmas Eve". The hymn is still sung from the dome of the Kreuz Church, in Dresden, before daybreak on Christmas Morning.

Luther was a great lover of music and urged that all learn to enjoy it. As a boy, he had sung carols in the streets of Magdeburg. During his lifetime, he wrote, revised and translated many hymns. Of these, none is more touching in its simplicity and directness than this Christmas song.

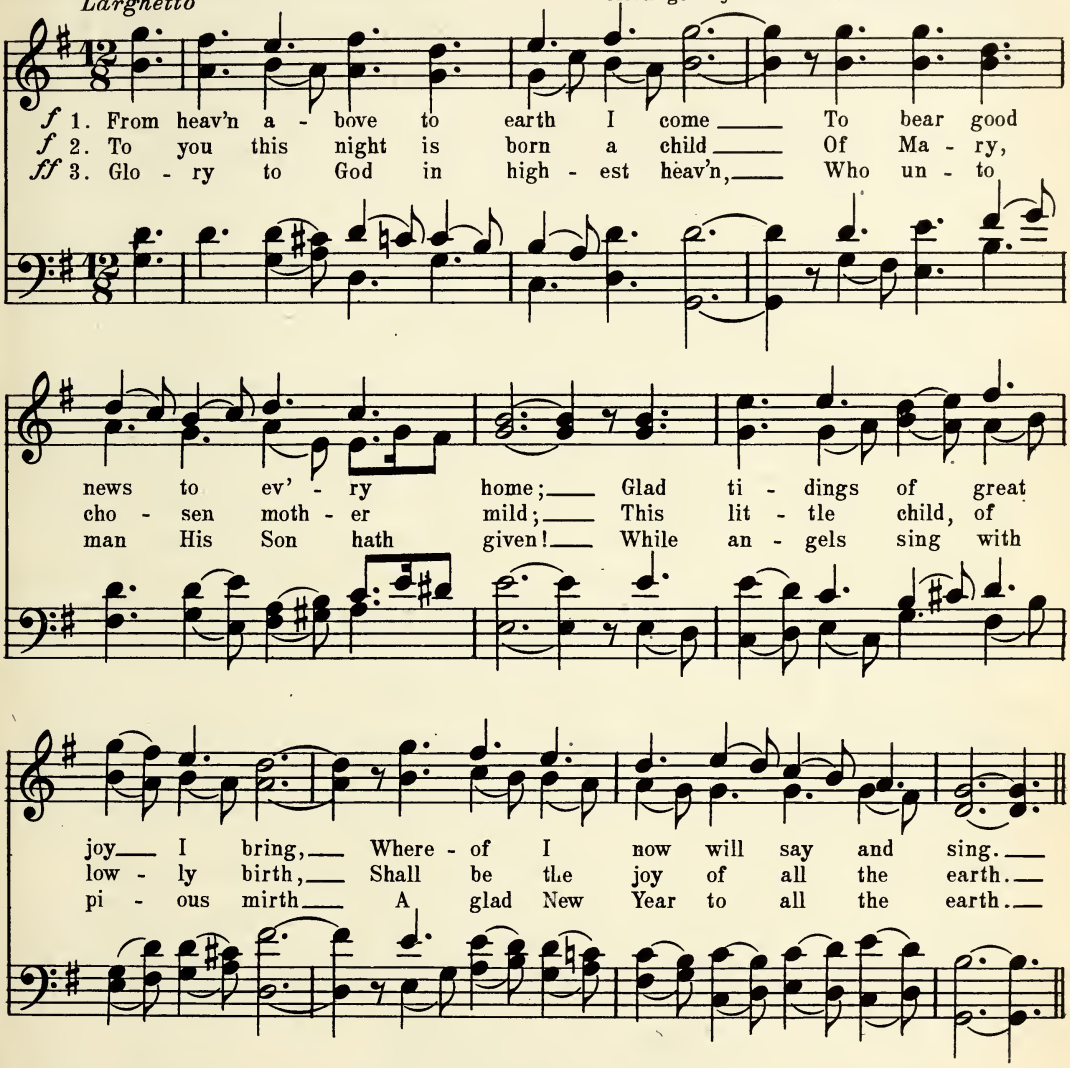
"Music," said Luther, "is a gift of God. It makes people cheerful. I give music the highest and most honorable place."

From Heaven Above

(Vom Himmel hoch)

MARTIN LUTHER, 1535
Translated by Catherine Winkworth

Melody from SCHUMANN'S Hymn Book, 1539
Arranged by Johann Sebastian Bach

Larghetto

f 1. From heav'n a - bove to earth I come To bear good
f 2. To you this night is born a child Of Ma - ry,
ff 3. Glo - ry to God in high - est heav'n, Who un - to
news to ev' - ry home; Glad ti - dings of great
cho - sen moth - er mild; This lit - tle child, of
man His Son hath given! While an - gels sing with
joy I bring, Where - of I now will say and sing.
low - ly birth, Shall be the joy of all the earth.
pi - ous mirth A glad New Year to all the earth.

The Original German

1. Vom Himmel hoch, da komm ich her,
   Ich bring' euch gute neue Mär.
   Der guten Mär bring ich so viel,
   Davon ich sing'n und sagen will.

2. Euch ist ein Kindlein heut geborn,
   Von einer Jungfrau auserkorn,
   Ein Kindlein so zart und fein,
   Das soll eur Freud' und Wonne sein.

3. Lob, Ehr' sei Gott im höchsten Thron,
   Der uns schenkt seinen ein'gen Sohn,
   Des freuen sich der Engel Schar
   Und singen uns solch neues Jahr.

Away in a Manger
(Cradle Hymn)

IN 1223, St. Francis, the great mystic of the Middle Ages, was wrestling with a problem of deep significance. In his opinion, the Gospel message had become so highly intellectualized that it seemed cold and dogmatic. It must be humanized so that it might better appeal to the heart of the common man. "Why not dramatize the Christmas story?" he thought, "The common man will then better understand the meaning of the Incarnation." Accordingly, he had a manger and all the trappings of a stable placed in his church at Graecia, Italy. On Christmas Eve, the members of his parish came to the church and there, before their very eyes, were Joseph and Mary, and the Child in the manger. The people rejoiced. Christmas had never seemed so real to them.

The Christmas crib became the occasion of manger-carols and lullabies. One of the best of these is the charming lullaby, *Away in a Manger.* Its beautiful flowing melody with its characteristic rhythm seems to suggest the rocking of a cradle.

Away in a Manger is generally referred to as "Luther's Cradle Hymn". Luther may have used the hymn at the Christmas festivities for his children, but there is no evidence that he wrote it. In a personal interview, Dr. Döving, noted hymnologist of the Norwegian Lutheran Church, stated: "There is no evidence that Luther wrote this hymn." Dr. Percy Dearmer, of Oxford, shares the opinion of Dr. Döving.

Until further evidence to the contrary is established, we shall have to be content to call this a 15th century carol of German origin, which will in no way detract either from Luther's eminence as a hymn writer, or from the loveliness of the carol itself.

Glad Christmas Bells

THE custom of ringing bells to announce the various festivals of the Christian Church is very old. Bells were first introduced during the 6th century and their use soon spread throughout Christendom. In many European countries it has been traditional to announce the opening of the Christmas season by the ringing of church bells, and on Christmas Eve the bells from all the spires over the country-side may be heard joyously ringing.

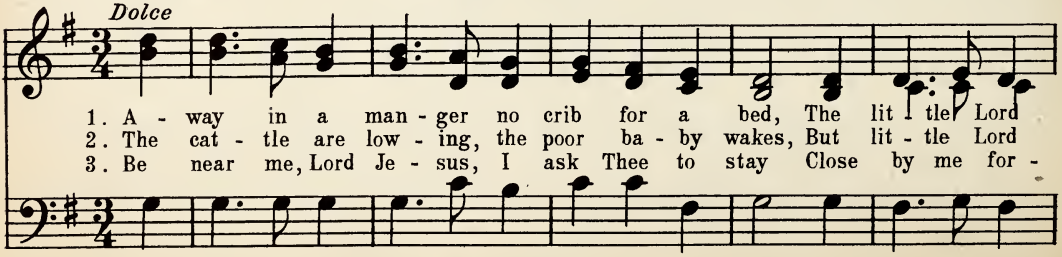
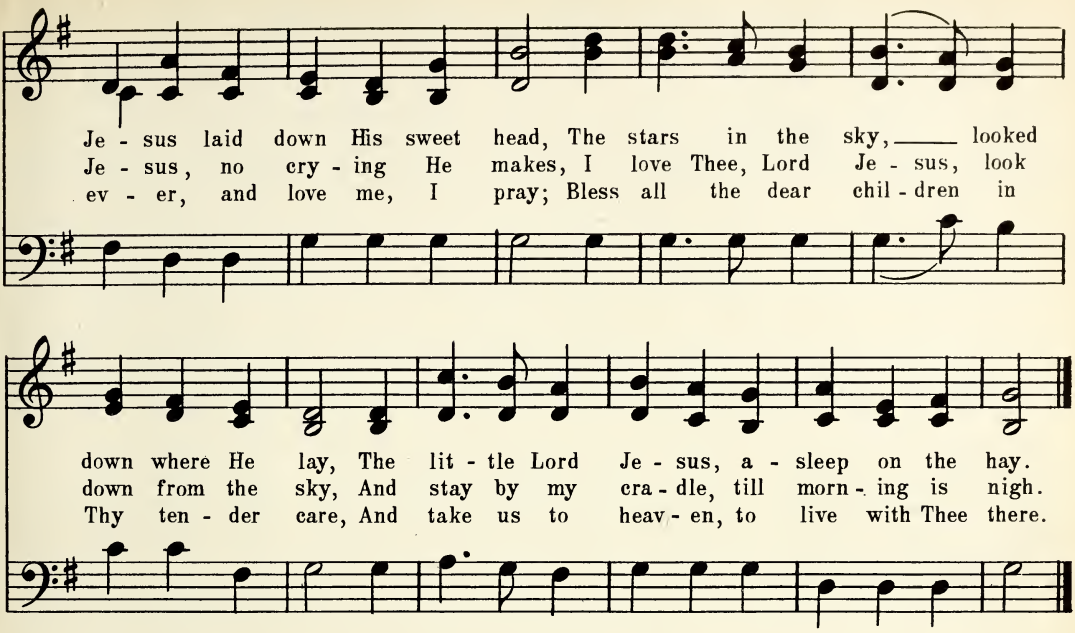
Several carols have been written about the Christmas bells and their message of joy and peace as they herald the birthday of the King. *Glad Christmas Bells* is a fine example of this type of carol. The author and composer are unknown.

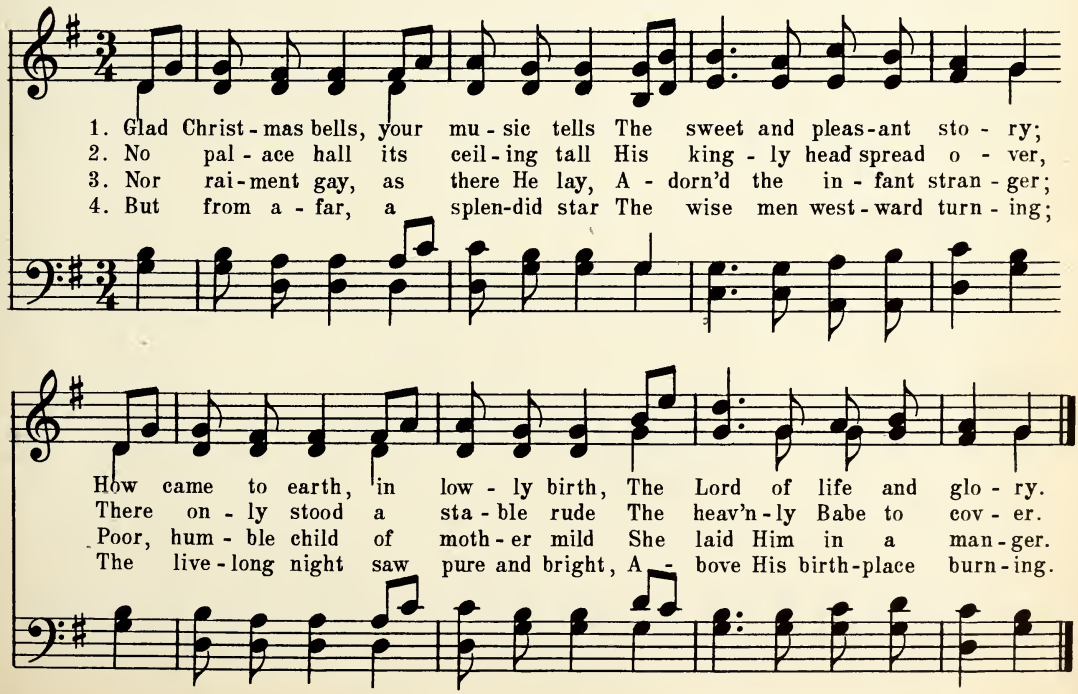
Away in a Manger

CRADLE HYMN
(Boys' Voices)

15th CENTURY GERMAN

GERMAN MELODY
Arr. by T. O. K.


Dolce
1. A - way in a man - ger no crib for a bed, The lit - tle Lord
2. The cat - tle are low - ing, the poor ba - by wakes, But lit - tle Lord
3. Be near me, Lord Je - sus, I ask Thee to stay Close by me for -

Je - sus laid down His sweet head, The stars in the sky, ____ looked
Je - sus, no cry - ing He makes, I love Thee, Lord Je - sus, look
ev - er, and love me, I pray; Bless all the dear chil - dren in
down where He lay, The lit - tle Lord Je - sus, a - sleep on the hay.
down from the sky, And stay by my cra - dle, till morn - ing is nigh.
Thy ten - der care, And take us to heav - en, to live with Thee there.

Glad Christmas Bells

1. Glad Christ - mas bells, your mu - sic tells The sweet and pleas - ant sto - ry;
2. No pal - ace hall its ceil - ing tall His king - ly head spread o - ver,
3. Nor rai - ment gay, as there He lay, A - dorn'd the in - fant stran - ger;
4. But from a - far, a splen-did star The wise men west - ward turn - ing;
How came to earth, in low - ly birth, The Lord of life and glo - ry.
There on - ly stood a sta - ble rude The heav'n - ly Babe to cov - er.
Poor, hum - ble child of moth - er mild She laid Him in a man - ger.
The live - long night saw pure and bright, A - bove His birth - place burn - ing.

How Brightly Beams the Morning Star

IN 1597, a pestilence raged throughout Westphalia. Thousands of people died and few families escaped without the loss of one or more of their loved ones. Out of this pestilence sprang one of the grandest of hymns, *How Brightly Beams the Morning Star.*

Philipp Nicolai, author and composer of the hymn, was pastor at Unna. The pestilence had already taken its toll of several of his relatives. Early one morning as he sat in his study, weary and downcast, he lifted up his heart to God, and found comfort in his sorrow. He forgot his cares and was seized with the inspiration to write the lines of *Wie schön leuchtet der Morgenstern (How Brightly Beams the Morning Star).*

Nicolai first published his hymn in his *Freuden-Spiegel des ewigen Lebens* (Meditations on Eternal Life) in 1599. The tune was soon played on chimes and has resounded from church belfries of Germany to this day. It was used for almost all religious occasions, especially weddings, funerals, and Communion. As early as 1610, Nicolai's hymn appeared in the hymnals of Sweden, where it was especially used as an offertory during the Christmas season.

The melody, which has been called the "Queen of Chorales", may have been suggested in part by earlier melodies. Johann Sebastian Bach apparently had a high regard for the tune, for he used it as a basic theme in one of his greatest organ preludes and included it in one of his cantatas.

To many Philipp Nicolai may be remembered as the composer of another stirring hymn, *Wachet auf* (Wake Awake).

How Brightly Beams the Morning Star

(Wie schön leuchtet der Morgenstern)

PHILIPP NICOLAI, 1599
Traditional Translation

PHILIPP NICOLAI, 1599
Harmonized by Johann Sebastian Bach

Moderato

1. How bright - ly beams the morn - ing star! What sud - den ra - diance from a - far Doth glad us with its shin - ing?
2. The ray of God that breaks our night And fills the dark - en'd souls with light, Who long for truth were pin - ing.

REFRAIN

Thy word, Je - sus, tru - ly feeds us, Right - ly leads us, Life be - stow - ing. Praise, oh praise such love o'er - flow - ing.

Thy Little Ones, Dear Lord, Are We

HERE is a little Christmas song for children written by Hans Brorson, the great Danish hymn-writer. It was first published in 1732 under the title, *A Little Hymn For Children,* together with the following Scripture passage:

"Have ye never read, Out of the mouth of babes and sucklings thou hast perfected praise?"—Matt. 21:16.

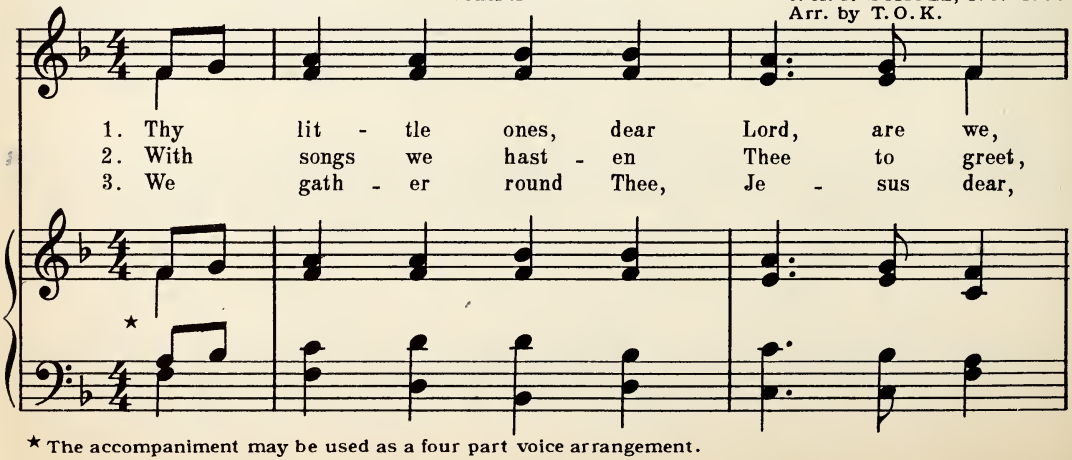
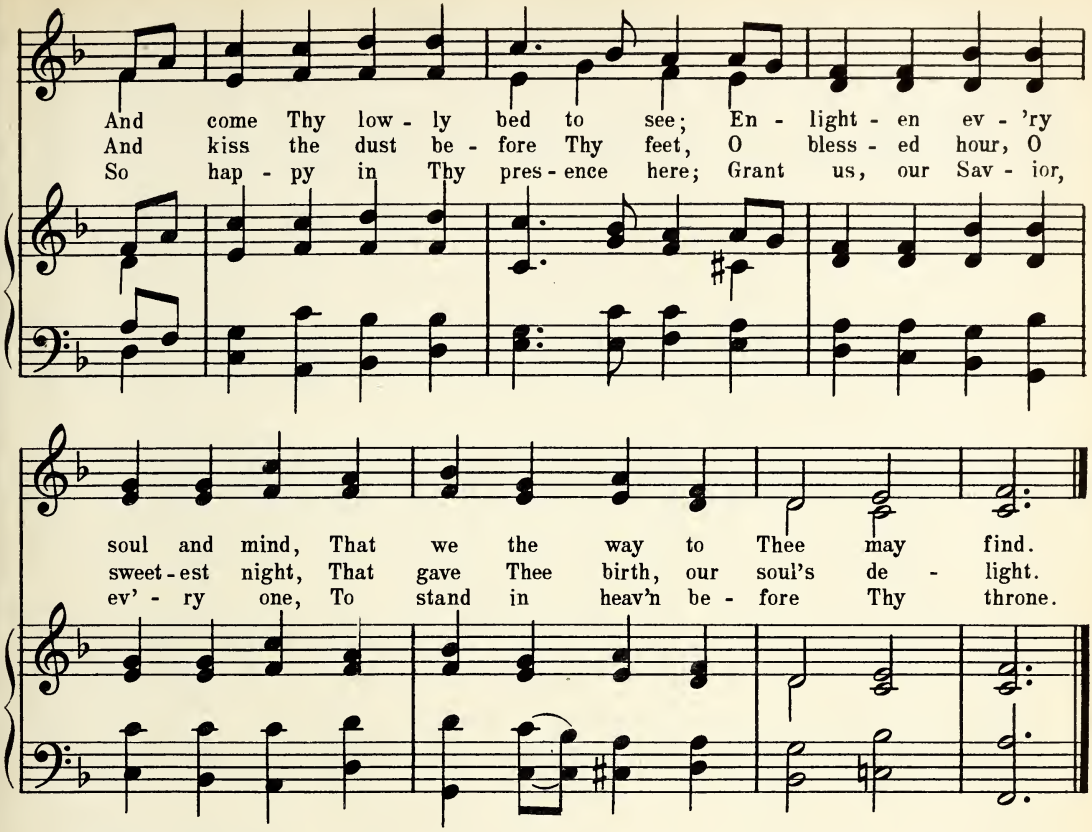
Brorson wrote hundreds of hymns including several Christmas hymns. His works comprise a good portion of the Danish Hymnal and are very popular in Norway as well. One of his biographers says of him: "No one has before or since sung in such a manner concerning Christmas".

The charming little melody was written for Brorson's hymn by J. A. P. Schultz who was Kapellmeister for the King of Denmark (1787-1795). He was a prolific writer and, although he wrote several operas, his true claim to eminence rests on his many beautiful songs.

Thy Little Ones, Dear Lord, Are We

HANS A. BRORSON, 1732
Trans. by Mrs. H.R. Spaeth, 1898

(Her kommer dine arme smaa)
(Children's Voices)

J. A. P. SCHULZ, 1747-1800
Arr. by T.O.K.

★ The accompaniment may be used as a four part voice arrangement.

And come Thy low - ly bed to see; En - light - en ev - 'ry
And kiss the dust be - fore Thy feet, O bless - ed hour, O
So hap - py in Thy pres - ence here; Grant us, our Sav - ior,
soul and mind, That we the way to Thee may find.
sweet - est night, That gave Thee birth, our soul's de - light.
ev' - ry one, To stand in heav'n be - fore Thy throne.

Danish Version

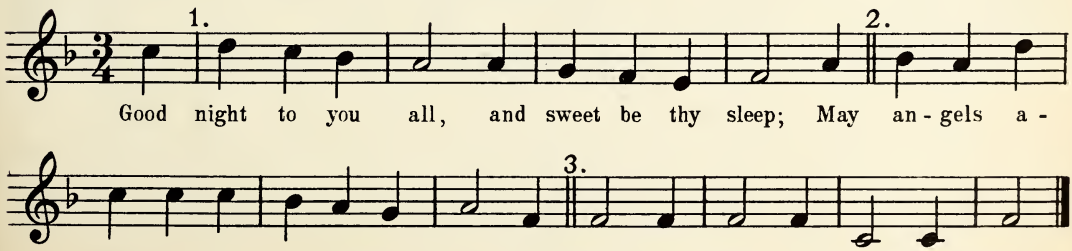
1. Her kommer dine arme smaa,
   O Jesus, i din stald at gaa;
   Oplys enhver i sjael og sind
   At finde veien til dig ind!

2. Vi löber dig med sang imod
   Og kysser stövet for din fod;
   O salig stund, O söde nat,
   Da du blev födt, vor sjaeleskat!

3. Her staar vi nu i flok og rad
   Om dig, vort skjönne hjerteblad,
   Ak hjaelp, at vi og alle maa
   I himlen for din trone staa!

Good Night

(Round)


1.
2.
Good night to you all, and sweet be thy sleep; May an - gels a -
3.
round you their si - lent watch keep, Good night, good night, good night, good night.

O Christmas Tree!

(O Tannenbaum!)

WHAT an important part of our festivities is the Christmas tree with its beautiful green branches, colored lights, decorations and gifts! Have you ever wondered where the custom originated?

The Christmas tree is of very early origin. In the ancient world, the Romans had a winter festival called Saturnalia which was held in honor of Saturn, their god of the seed-sowing. At these annual festivals it was customary to have trees laden with decorations and gifts. Vergil, the great Roman poet, mentions the tree with its swinging toys in one of his poems. During the Barbarian Invasions the Goths adopted the customs of the Saturnalia, including the tree custom, and brought them back into Germany.

The tree, however, did not become a part of the Christmas festivities until the time of Luther. When once it was adopted as a Christian symbol, it became very popular throughout Germany. As a Christian symbol the tree, which is evergreen, represents Christ, Who is ever-living and eternally the same. Today, almost every home in Germany must have at least one tree. From Germany the Christmas tree custom spread into other lands, and is one of the most common symbols of Christmas.

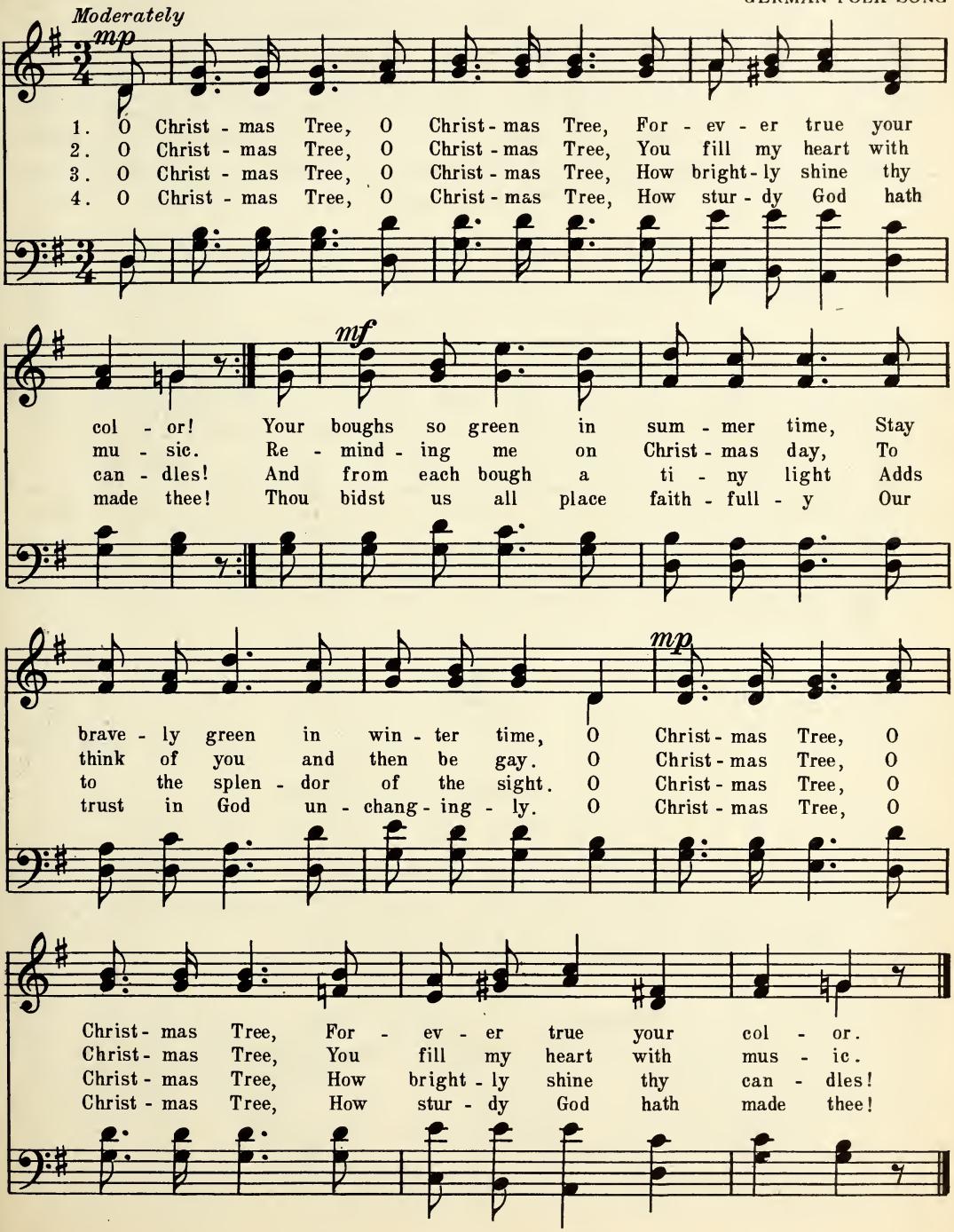
The stirring melody of *O Tannenbaum!* is very familiar in America where several states have adopted it for their official state songs. Best known of these is "Maryland My Maryland".

In Germany this old folk-tune, with its traditional words, is rivaled only by the lovely *Stille Nacht* in popular favor.

O Christmas Tree

(O Tannenbaum)

English Version by
T. O. K. and F. F.

GERMAN FOLK SONG

Moderately
mp
1. O Christ - mas Tree, O Christ - mas Tree, For - ev - er true your
2. O Christ - mas Tree, O Christ - mas Tree, You fill my heart with
3. O Christ - mas Tree, O Christ - mas Tree, How bright - ly shine thy
4. O Christ - mas Tree, O Christ - mas Tree, How stur - dy God hath
mf
col - or! Your boughs so green in sum - mer time, Stay
mu - sic. Re - mind - ing me on Christ - mas day, To
can - dles! And from each bough a ti - ny light Adds
made thee! Thou bidst us all place faith - full - y Our
brave - ly green in win - ter time, O Christ - mas Tree, O
think of you and then be gay. O Christ - mas Tree, O
to the splen - dor of the sight. O Christ - mas Tree, O
trust in God un - chang - ing - ly. O Christ - mas Tree, O
mp
Christ - mas Tree, For - ev - er true your col - or.
Christ - mas Tree, You fill my heart with mus - ic.
Christ - mas Tree, How bright - ly shine thy can - dles!
Christ - mas Tree, How stur - dy God hath made thee!

Now Sing We, Now Rejoice
(In Dulci Jubilo)

HEINRICH SUSO (d. 1365), a Dominican monk, so the legend goes, was one day visited by some heavenly youths. In order to comfort him in his sufferings, they took him by the hand and led him to dance. Then one of them sang for him the joyous song of the Christ child, *In Dulci Jubilo.*

This sketch of Suso's life, with the reference to the joyous carol, is found in an old German manuscript of the 14th century. The reference definitely establishes this as one of the oldest carols which have come to us from Germany.

Traditional carols are often a curious blend of the sacred and the secular. No better example of this can be found than the so-called, "Maceronic", or mixed hymns, which were common in Germany during the 14th and 15th centuries. Latin was the language of the Church. It was not uncommon to intersperse carols in the mother tongue with occasional Latin lines. Then, too, it was not a question of choosing a suitable melody—for the rustic sang his rhymes to secular tunes which he had learned to love. These rhythmic folk-tunes have greatly enriched many of the old carols. In spite of its religious spirit, the melody of *In Dulci Jubilo* has many characteristics of a folk-dance.

In Dulci Jubilo was included in several 16th century hymnals of Germany and Sweden, including the famous Swedish Lutheran *Piae Cantiones* (Sacred Songs), 1582.

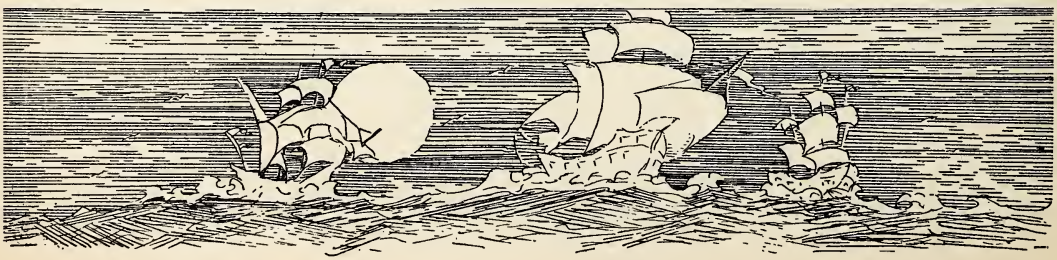
The first English translation was made as early as 1550. There are six later English translations in use today. This translation, which appeared in 1851, is by Arthur Tozer Russell of England.

There Comes a Galley Sailing

(Song on page 55)

THIS carol of the Christmas ship comes from Germany. The oldest text is in the Royal Library, Berlin, and dates from 1480. In this German version the Christmas ship is the Virgin Mary, while its "'treasured cargo" is the Christ.

The melody is from the *Andernach Gesangbuch* of 1608.

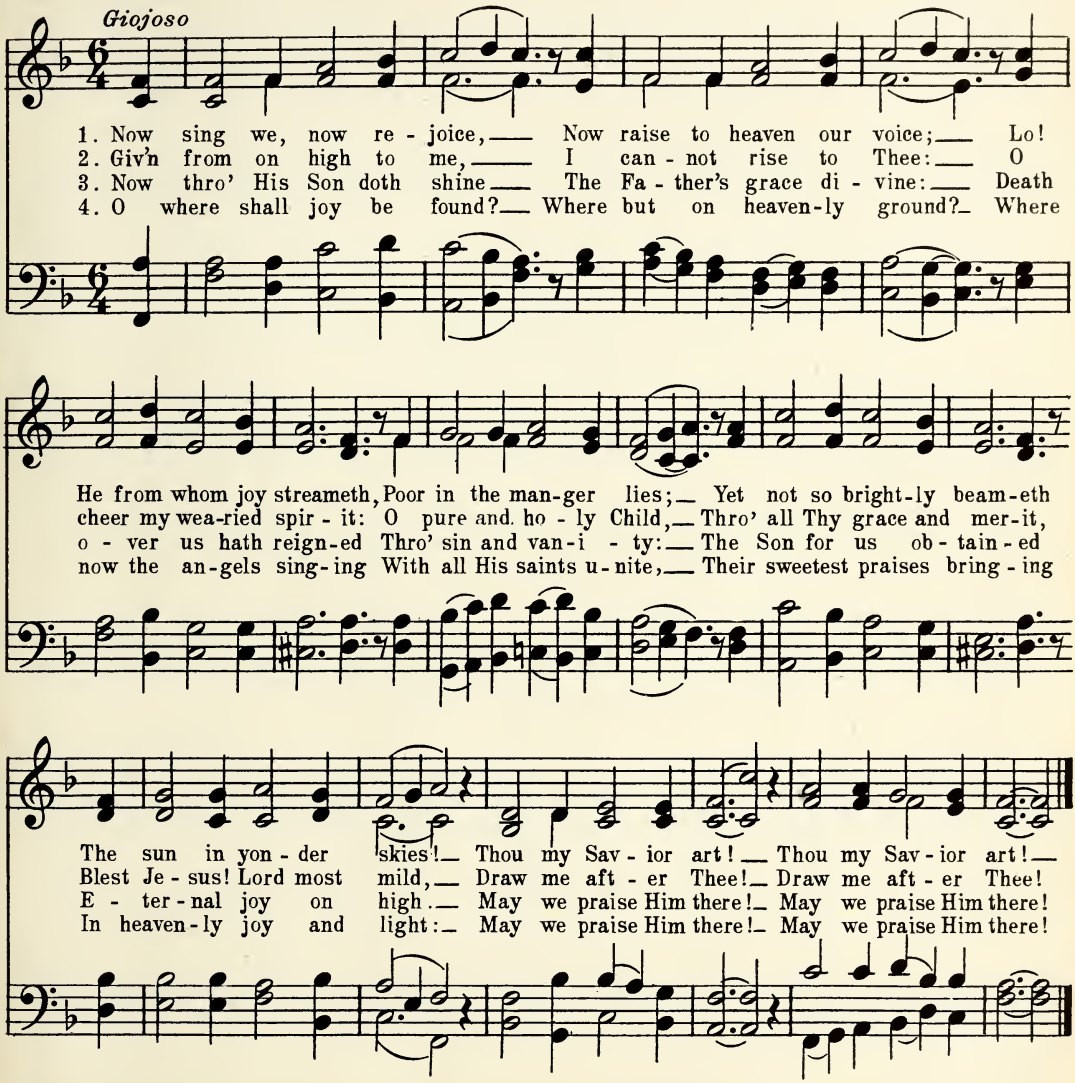


Now Sing We, Now Rejoice

(In dulci Jubilo)

LATIN AND GERMAN, 15th CENTURY
Translated by Arthur T. Russell, 1851

J. KLUG, 1535


Giojoso
1. Now sing we, now re - joice, Now raise to heaven our voice; Lo!
2. Giv'n from on high to me, I can - not rise to Thee: O
3. Now thro' His Son doth shine The Fa - ther's grace di - vine: Death
4. O where shall joy be found? Where but on heaven-ly ground? Where
He from whom joy streameth, Poor in the man-ger lies; Yet not so bright-ly beam-eth
cheer my wea-ried spir - it: O pure and ho - ly Child, Thro' all Thy grace and mer-it,
o - ver us hath reign-ed Thro' sin and van-i - ty: The Son for us ob - tain - ed
now the an-gels sing-ing With all His saints u - nite, Their sweetest praises bring - ing
The sun in yon - der skies! Thou my Sav - ior art! Thou my Sav - ior art!
Blest Je - sus! Lord most mild, Draw me aft - er Thee! Draw me aft - er Thee!
E - ter - nal joy on high. May we praise Him there! May we praise Him there!
In heaven-ly joy and light: May we praise Him there! May we praise Him there!

Maceronic Version

1. *In dulci jubilo*
Now sing with hearts aglow!
Our delight and pleasure
Lies *in praesepio*,
Like sunshine is our treasure
Matris in gremio.
Alpha es et O!

2. *O Jesu, parvule,*
For thee I long alway;
Comfort my heart's blindness,
O puer optime,
With all thy loving-kindness,
O princeps gloriae.
Trahe me post te!

I Saw Three Ships

THE legend of the Christmas ship is common in countries facing the sea. The legendary ship might have a variety of cargo including gifts, Christian love, the Christmas spirit, or various personages. Sometimes there might be more than one ship, as in this quaint old story-telling carol, in which we are told about three ships, whose cargoes were the Christ Child, Joseph and Mary. The number of ships may have been suggested to the rustics by the story of Three Kings and their camels.

I Saw Three Ships must have been extremely popular in the British Isles, judging from the many versions which still exist. It is in all the broadsides sharing popularity with that old English favorite *God Rest You Merry, Gentlemen.* The carol is rapidly gaining favor in America.

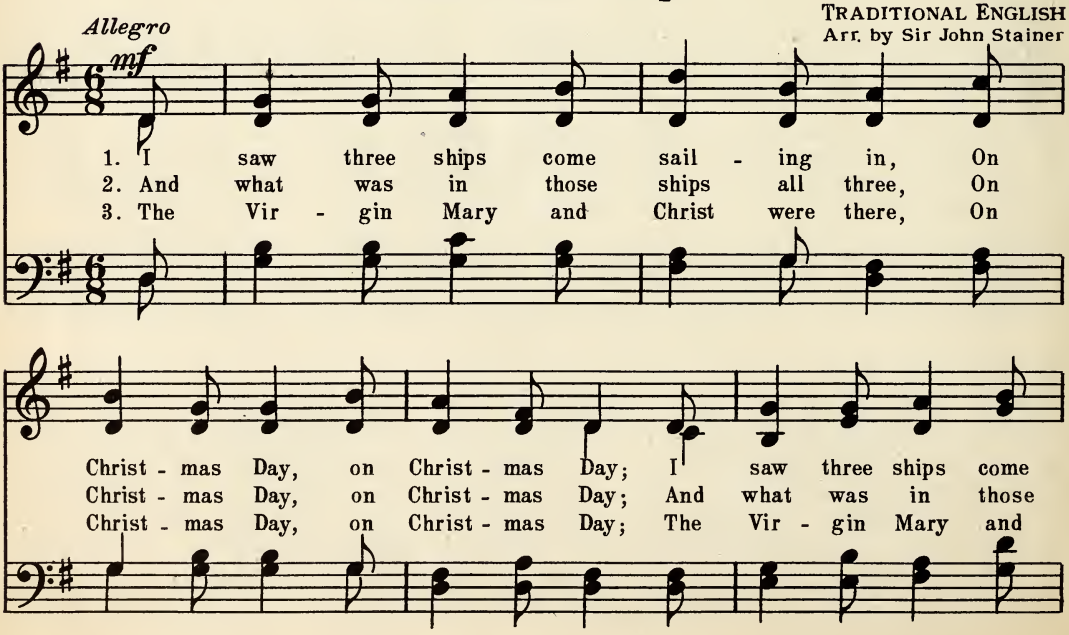
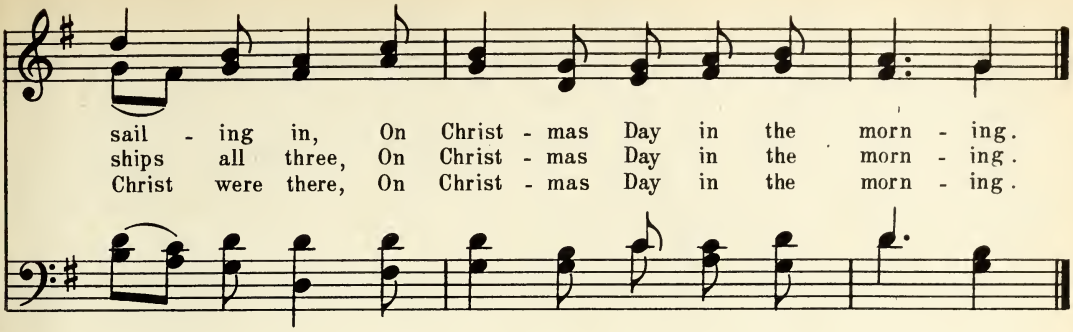
Story-telling carols which relate traditional legends are very common in England. *I Saw Three Ships* is in some versions known as "Christmas Day In The Morning". The version here presented is probably of 15th century origin. The melody brings to mind an old ring-dance.

One of the many versions from Britain ends with a curious verse about Joseph and Mary in the ship:

O! He did whistle and She did sing,
And all the bells on earth did ring,
For joy that our Saviour he was born,
On Christmas Day in the morning.

I Saw Three Ships

TRADITIONAL ENGLISH
Arr. by Sir John Stainer

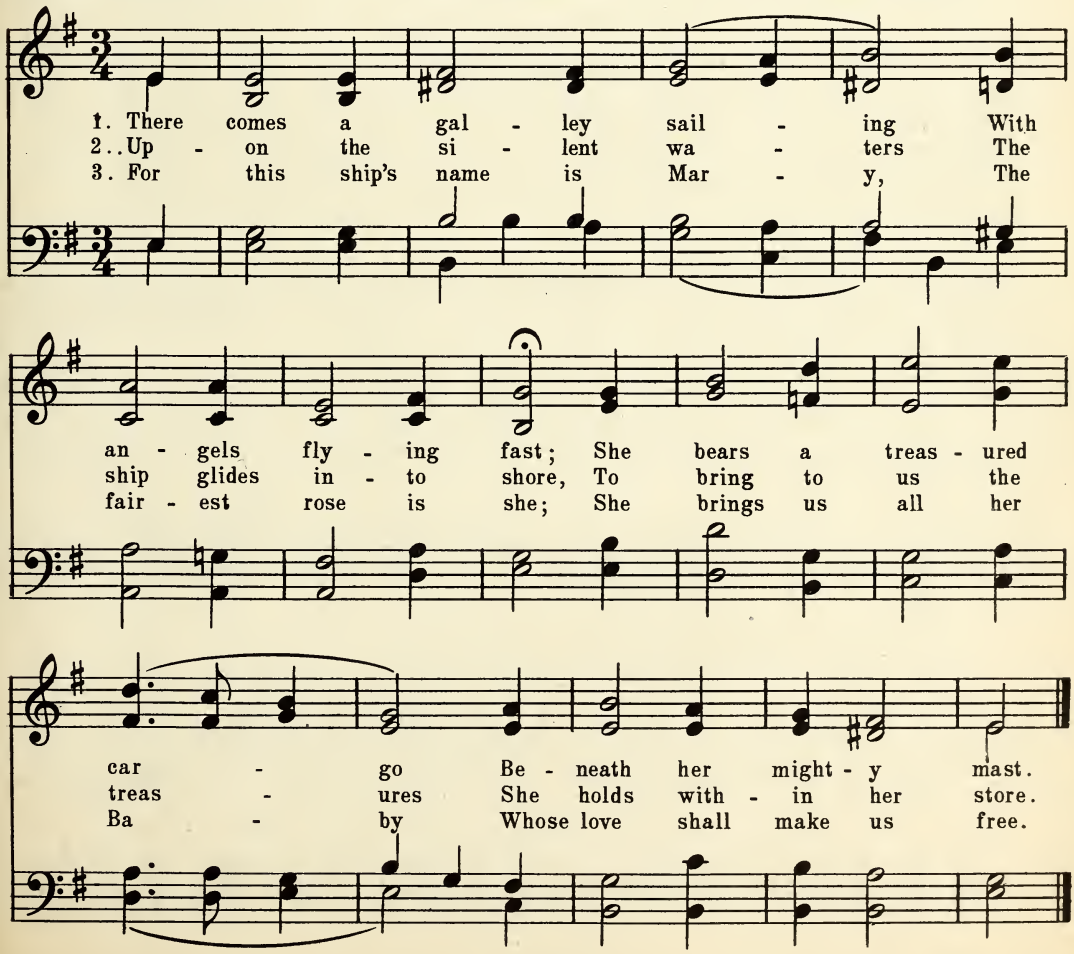

Allegro
mf
1. I saw three ships come sail - ing in, On
2. And what was in those ships all three, On
3. The Vir - gin Mary and Christ were there, On
Christ - mas Day, on Christ - mas Day; I saw three ships come
Christ - mas Day, on Christ - mas Day; And what was in those
Christ - mas Day, on Christ - mas Day; The Vir - gin Mary and

sail - ing in, On Christ - mas Day in the morn - ing.
ships all three, On Christ - mas Day in the morn - ing.
Christ were there, On Christ - mas Day in the morn - ing.

There Comes a Galley Sailing

(Song of the Ship)

(Story on page 52)

Translated from a German manuscript, 1480

ANDERNACH GESANGBUCH, 1608
Arr. by Gordon Campbell

1. There comes a gal - ley sail - ing With
2. Up - on the si - lent wa - ters The
3. For this ship's name is Mar - y, The
an - gels fly - ing fast; She bears a treas - ured
ship glides in - to shore, To bring to us the
fair - est rose is she; She brings us all her
car - go Be - neath her might - y mast.
treas - ures She holds with - in her store.
Ba - by Whose love shall make us free.

Lully, Lully, Lu

(Carol of the Nuns of St. Mary's, Chester)

THIS quaint old lullaby is a product of the Mystery Plays which were so common during the Middle Ages. The Mystery Plays, presented at Christmas, Easter and Whitsuntide, were based on the Bible and the Apochryphal Gospels. Many carols, growing out of these plays, have survived through the centuries. One of these, *Lully, Lully, Lu,* is an old lullaby carol used in the Chester Mysteries. The Chester Mysteries are said to have originated in 1327 and comprised twenty-four pageants. A few of the carols of these pageants have been preserved and are still sung in the cathedral church of Chester, England, on Christmas Eve.

Lully, Lully, Lu is an old Italian carol which some authorities say dates back to the time of St. Francis (13th century). This Chester version dates from the 15th century and is taken from *The Processional of the Nuns of St. Mary's.*

The Coventry Carol

(Song on page 59)

AMONG the Coventry *Corpus Christi* plays performed by local guilds and sponsored by Queen Margaret of England in 1456, and later by Henry VII in 1492, was one entitled, *Pageant of the Shearmen and Tailors.* A scene in this pageant portrays the women of Bethlehem singing this old lullably carol just before Herod's soldiers come in to slaughter their children.

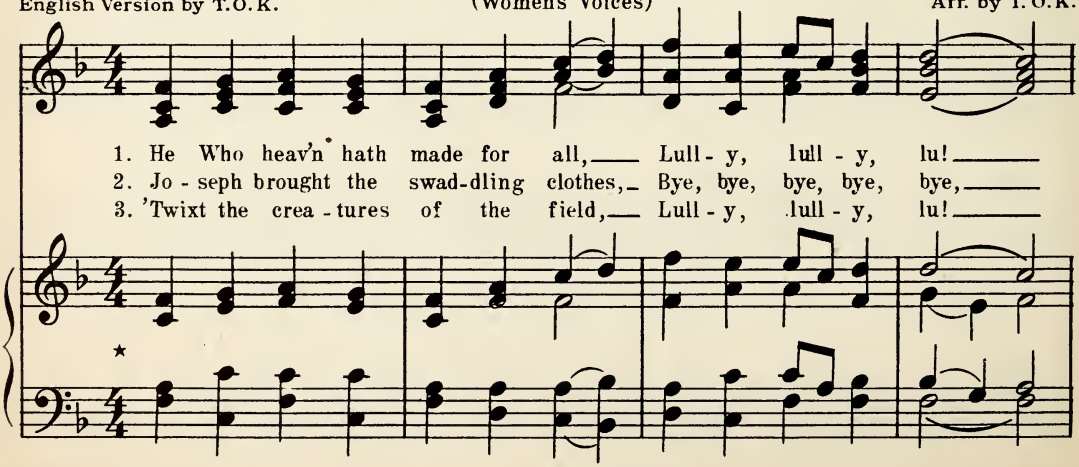
The text and music of the *Coventry Carol* now in use is not the original but is of early origin. The text was written by Robert Croo, in 1534. The melody originated in 1591 when the Coventry pageant was again winning public favor.

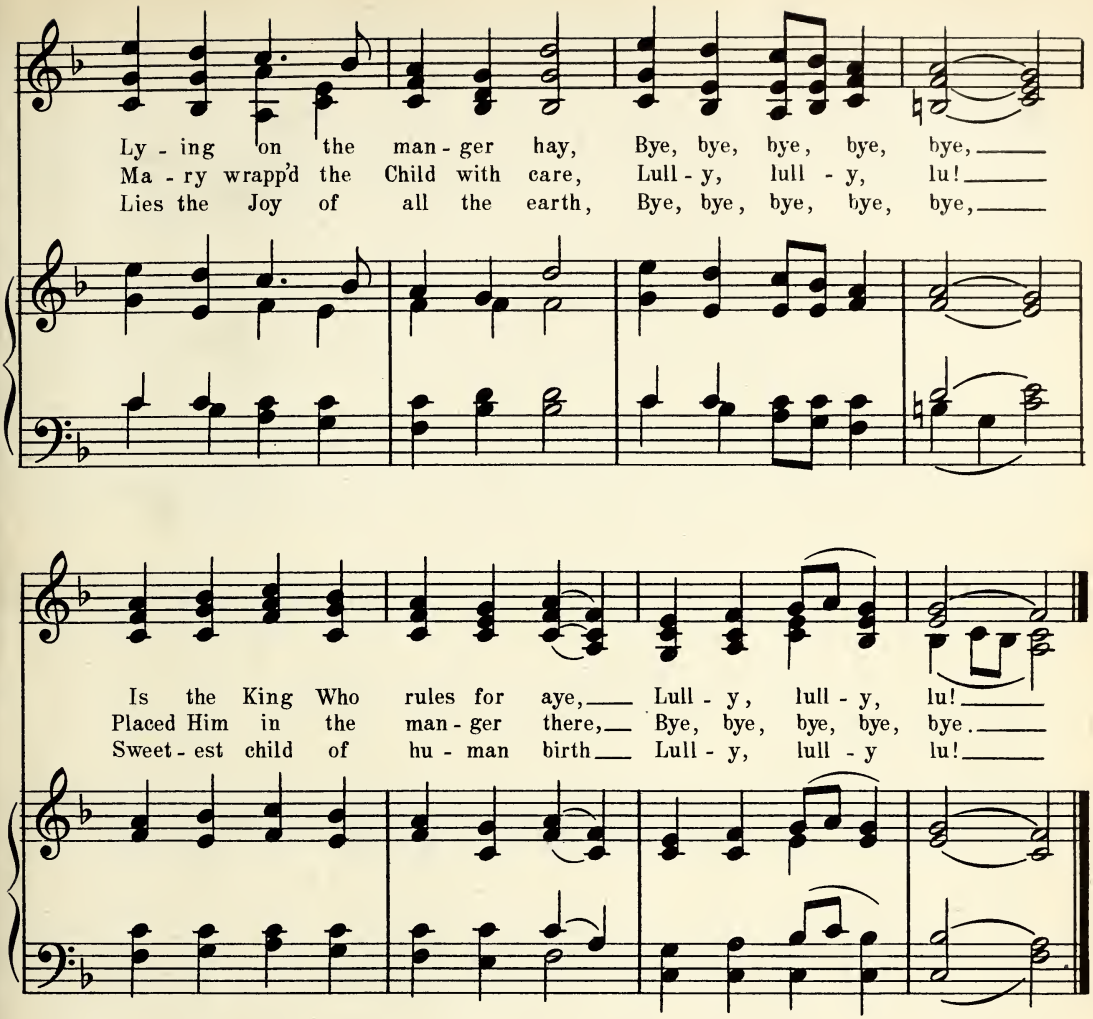
Lully, Lully, Lu

LATIN, 15th CENTURY
English Version by T.O.K.

Carol of the Nuns of St. Mary's, Chester
(Women's Voices)

TRADITIONAL
Arr. by T. O. K.


1. He Who heav'n hath made for all, Lull - y, lull - y, lu!
2. Jo - seph brought the swad-dling clothes, Bye, bye, bye, bye, bye,
3. 'Twixt the crea - tures of the field, Lull - y, lull - y, lu!

★The accompaniment may be used as a four-part voice arrangement.

Ly - ing on the man - ger hay, Bye, bye, bye, bye, bye,
Ma - ry wrapp'd the Child with care, Lull - y, lull - y, lu!
Lies the Joy of all the earth, Bye, bye, bye, bye, bye,
Is the King Who rules for aye, Lull - y, lull - y, lu!
Placed Him in the man - ger there, Bye, bye, bye, bye, bye.
Sweet - est child of hu - man birth Lull - y, lull - y lu!

The Original Latin

1. Qui creavit coelum, Lully, lully, lu!
   Nascitur in stabulo, Bye, bye, bye, bye, bye,
   Rex qui regit seculum, Lully, lully, lu!

2. Joseph emit paniculum Lully, lully, lu!
   Mater involvit puerum, Bye, bye, bye, bye, bye,
   Et ponit in praesepio, Lully, lully, lu!

3. Inter animalia, Lully, lully, lu!
   Jacent mundi gaudia, Bye, bye, bye, bye, bye,
   Dulcis super omnia, Lully, lully, lu!

A Babe Is Born in Bethlehem

(Puer Natus)

PUER Natus (A Boy is Born) was very popular in its Latin form during the Middle Ages. The oldest Latin text which we have dates from the 14th century. This old text was found in a Benedictine book and was the property of the Cloister of St. George, Bohemia. It is now in the university library of Prague.

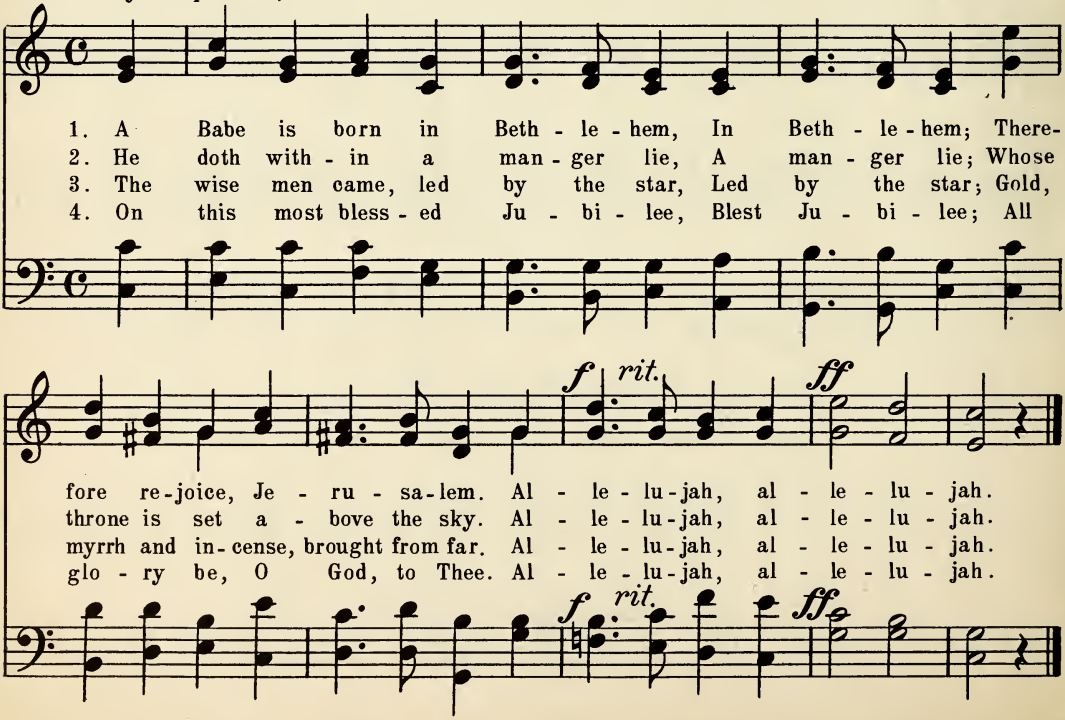
The authorship of the Latin *Puer Natus* is unknown, and is likely the work of several authors judging from the many forms in which it has been found. The first German translation was made in 1439. The Latin text, together with translations inserted after each verse, was found in old Danish, German, and Swedish hymnals. This seems to indicate that the choirs sang the Latin while the congregation sang the translated text.

Ludvig Mathias Lindeman (1812-1887), composer of the melody, was organist of Our Savior's Church, Oslo, Norway. He contributed greatly to the cause of good church song among the people of Norway. It has been said of him that he taught the Norwegian people to sing. He also composed and arranged many hymns.

A Babe Is Born in Bethlehem

(Puer Natus)

LATIN, 14th CENTURY
Translated by Philip Schaff, 1869

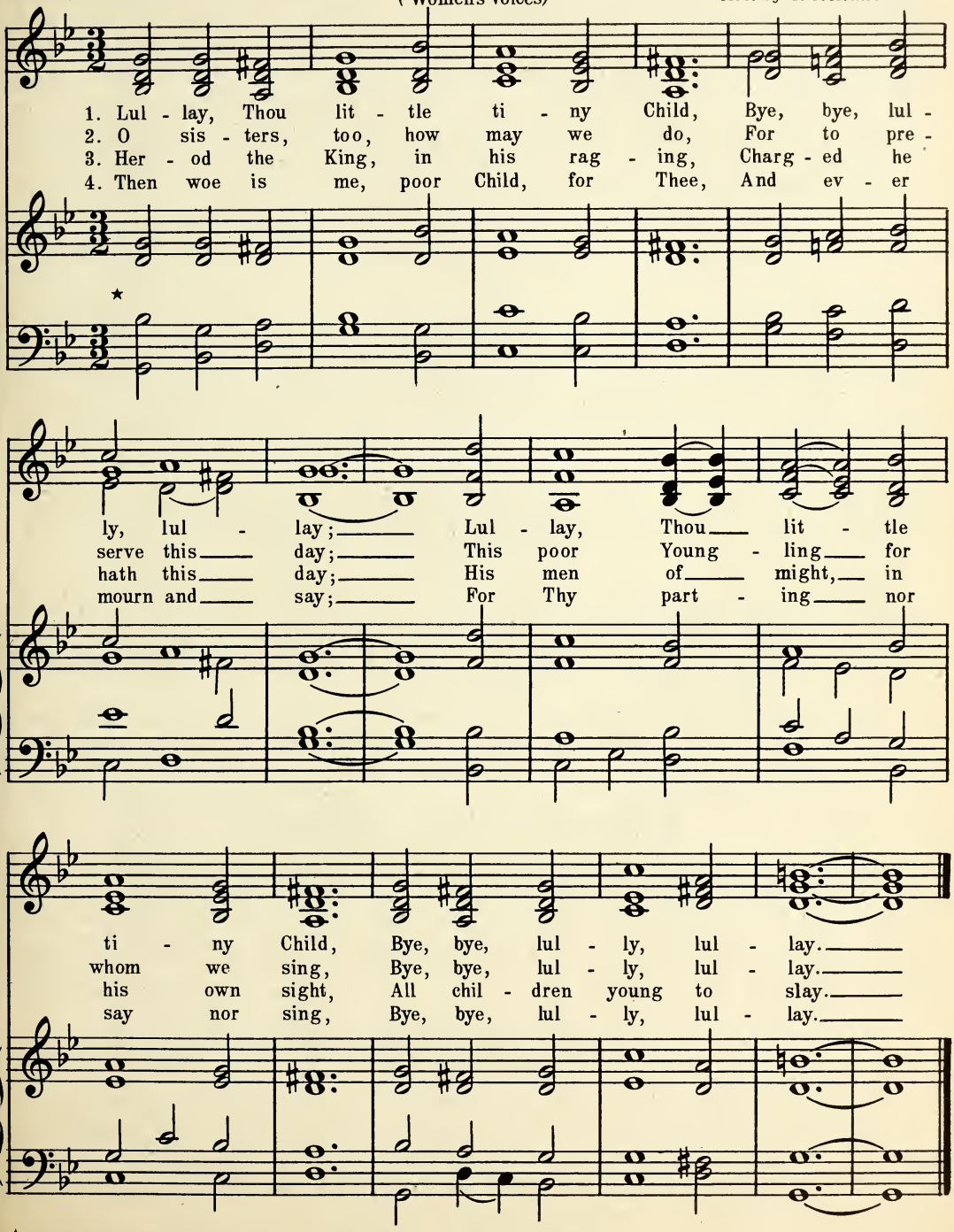
LUDVIG M. LINDEMAN, 1812-1887

1. A Babe is born in Beth - le - hem, In Beth - le - hem; There-
2. He doth with - in a man - ger lie, A man - ger lie; Whose
3. The wise men came, led by the star, Led by the star; Gold,
4. On this most bless - ed Ju - bi - lee, Blest Ju - bi - lee; All
f rit. ff
fore re-joice, Je - ru - sa-lem. Al - le - lu-jah, al - le - lu - jah.
throne is set a - bove the sky. Al - le - lu-jah, al - le - lu - jah.
myrrh and in-cense, brought from far. Al - le - lu-jah, al - le - lu - jah.
glo - ry be, O God, to Thee. Al - le - lu-jah, al - le - lu - jah.
f rit. ff

The Coventry Carol

(Story on page 56)

(Women's Voices)

ROBERT CROO, 1534

ENGLISH MELODY 1591
Arr. by T. O. K. and G. C.

1. Lul - lay, Thou lit - tle ti - ny Child, Bye, bye, lul -
2. O sis - ters, too, how may we do, For to pre -
3. Her - od the King, in his rag - ing, Charg - ed he
4. Then woe is me, poor Child, for Thee, And ev - er
ly, lul - lay; Lul - lay, Thou lit - tle
serve this day; This poor Young - ling for
hath this day; His men of might, in
mourn and say; For Thy part - ing nor
ti - ny Child, Bye, bye, lul - ly, lul - lay.
whom we sing, Bye, bye, lul - ly, lul - lay.
his own sight, All chil - dren young to slay.
say nor sing, Bye, bye, lul - ly, lul - lay.

★The accompaniment may be used as a four-part voice arrangement.

The Cherry Tree Carol

ACCORDING to legend, while Mary and Joseph were on their way to Bethlehem, they passed by a tree laden with cherries which looked tempting to Mary. She asked Joseph to gather some for her. When he refused to do so, the tree miraculously bowed down and offered her its fruit. Mary picked some but when Joseph tried to do so the tree immediately drew its branches up out of his reach. Joseph knew then that he should not have refused to get the cherries for her and he fell on his knees to ask forgiveness.

Rev. Sabine Baring-Gould of England found traces of cherry tree legends in Mexican mythology and in hieroglyphs recently discovered in Egyptian tombs. Dr. Phillips, of Oxford, states that the legend is well known in France where it refers to an apple tree. During the 16th century, the English version of the legend occurred in the *Coventry Mystery Plays.*

In *The Oxford Book of Carols,* the *Cherry Tree Carol* appears with the comment: "This was one of the most popular carols and was printed in broadsides in all parts of England." The melody originated no earlier than the 18th century. William Sandys, the solicitor antiquary of England, published this carol in his *Christmas Carols Ancient and Modern* in 1833.

The Other Night

(This Endris Nyzgt)

(Song on page 62)

CRADLE songs and pastorals comprise the oldest types of carol literature. Many of them take the form of an imaginary conversation between mother and child. *This Endris Nyzgt* is an old English carol of this type, some verses being spoken alternately by mother and son. The carol is a product of the Mystery Plays.

There are several modern versions of this lovely old 15th century carol. The manuscript in the British Museum is in old English as is the title, "This Endris Nyzgt".

Songs of Praise the Angels Sang

(Song on page 62)

ALTHOUGH this hymn by James Montgomery does not rank with his *Angels From the Realms of Glory* (page 32) in poetic beauty, it is a most appropriate Christmas carol.

The melody was written in 1728 by George Frederick Handel, composer of the great oratorio, *The Messiah.*

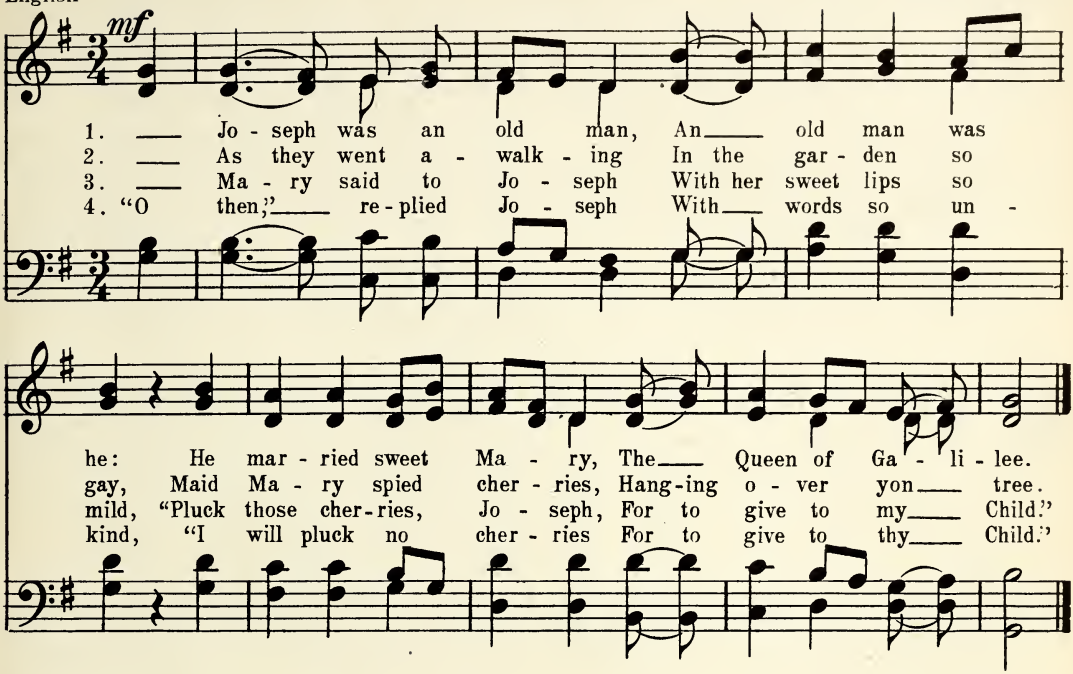
As Each Happy Christmas

(Song on page 63)

THIS little Christmas song, written especially for children, first appeared in the *Appendix* of *Fabeln fur Kinder* (Fables for Children), in 1837 which contained 50 fables together with an appendix of religious and moral songs, by the author, Johann Wilhelm Hey (1789-1854). This charming melody was composed for Hey's poem by Johann Christian Rinck, celebrated German organist and composer.

The Cherry Tree Carol

English

TRADITIONAL

mf
1. Jo - seph was an old man, An old man was
2. As they went a - walk - ing In the gar - den so
3. Ma - ry said to Jo - seph With her sweet lips so
4. "O then," re - plied Jo - seph With words so un -
he: He mar - ried sweet Ma - ry, The Queen of Ga - li - lee.
gay, Maid Ma - ry spied cher - ries, Hang-ing o - ver yon tree.
mild, "Pluck those cher-ries, Jo - seph, For to give to my Child."
kind, "I will pluck no cher - ries For to give to thy Child."

5. Mary said to cherry tree,
"Bow down to my knee,
That I may pluck cherries
By one, two, and three."

6. The uppermost sprig then
Bowed down to her knee:
"Thus you may see, Joseph,
These cherries are for me."

7. "O eat your cherries, Mary,
O eat your cherries now,
O eat your cherries, Mary,
That grow upon the bough."

8. As Joseph was a-walking
He heard Angels sing,
This night there shall be born
Our heavenly King.

9. "He neither shall be born
In house nor in hall,
Nor in the place of Paradise,
But in an ox-stall.

10. "He shall not be clothed
In purple nor pall;
But all in fair linen,
As wear babies all.

11. "He shall not be rocked,
In silver nor gold,
But in a wooden cradle
That rocks on the mould.

12. "He neither shall be christened
In milk nor in wine,
But in pure spring-well water
Fresh sprung from Bethine."

13. Mary took her Baby,
She dressed Him so sweet,
She laid Him in a manger
All there for to sleep.

14. As she stood over Him
She heard Angels sing,
"Oh! bless our dear Savior,
Our heavenly King."

The Other Night

ENGLISH, 15th CENTURY

(This Endris Nyzgt)

(Story on page 60)

OLD ENGLISH MELODY
Arr. by T.O.K.

Dolce

1. The oth - er night I saw a sight, A star as bright as day;
2. This love - ly maid - en sat and sang, And to her Child did say:
3. "My sweet - est One, whence art Thou come? Art Thou not God al - way?
4. Then spake the Child: "Dear moth - er mild, In crib though I be laid;

I lis - tened long a maid - en's song, Bye bye, lul - ly, lul - lay.
"My Son, my Broth - er, Fa - ther dear, Bye bye, lul - ly, lul - lay."
But none the less I will not cease To sing bye bye, lul - lay."
Yet I am King, and thou may sing Bye bye, lul - ly, lul - lay."

Songs of Praise the Angels Sang

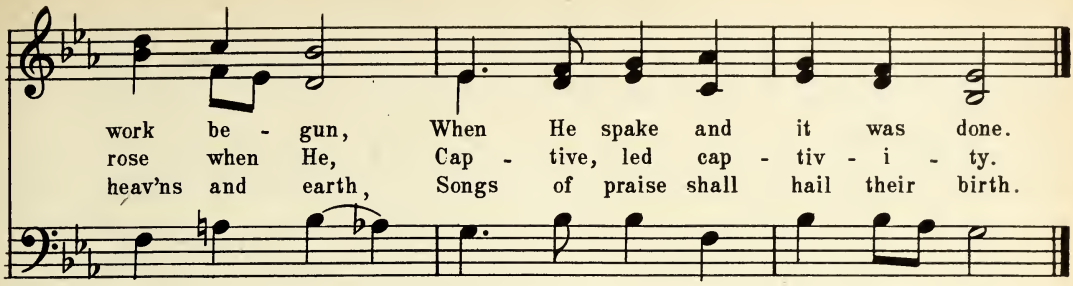
JAMES MONTGOMERY, 1816

(Boy's Voices)

(Story on page 60)

GEORGE FREDERICK HÄNDEL, 1728
Arr. by T.O.K.

1. Songs of praise the an - gels sang,
2. Songs of praise a - woke the morn
3. Heav'n and earth must pass a - way;

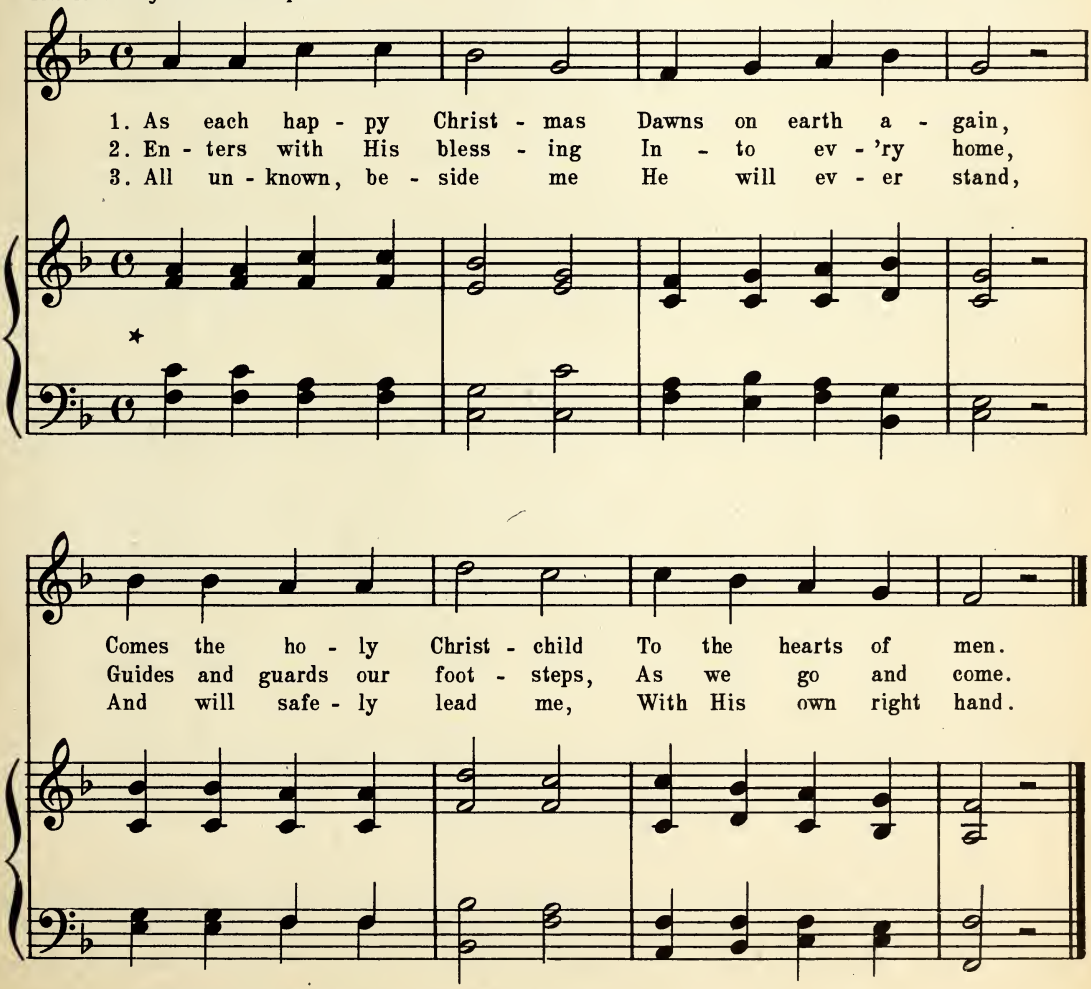
Heav'n with al - le - lu - ias rang, When Je - ho - vah's
When the Prince of Peace was born, Songs of praise a -
Songs of praise shall crown that day: God will make new

work be - gun, When He spake and it was done.
rose when He, Cap - tive, led cap - tiv - i - ty.
heav'ns and earth, Songs of praise shall hail their birth.

As Each Happy Christmas

(Story on page 60)

(Children's Voices)

JOHANN WILHELM HEY, 1837
Translated by Harriet R. Spaeth

JOHANN C. RINCK, 1770-1846

1. As each hap - py Christ - mas Dawns on earth a - gain,
2. En - ters with His bless - ing In - to ev - 'ry home,
3. All un - known, be - side me He will ev - er stand,
Comes the ho - ly Christ - child To the hearts of men.
Guides and guards our foot - steps, As we go and come.
And will safe - ly lead me, With His own right hand.

✱ The accompaniment may be used as a four-part voice arrangement.

The Boar's Head Carol

THIS old English carol is the earliest known example of the printed carol. It was found in the collection *Wynkyn de Worde* printed in 1521, less than fifty years after printing had been introduced into England. The original name was *The Boar's Head With Mustard.*

The carol is based on a legend that a student of Queen's College was attacked by a wild boar while studying his Aristotle. Having no other means of defense, he jammed the volume of Aristotle down the boar's throat and thus saved himself. Since then, the boar's head has always been served at Queen's College, Oxford, on Christmas Day. As the boar's head is brought in, a soloist chants the verses of *The Boar's Head Carol* and the students all join in the chorus.

The serving of a boar's head is an old Yule-tide custom of Scandinavian origin. It was the first dish of Yule and was always served with a song. It is most interesting that this quaint Yule custom brought to England during the 12th century is still observed.

Good Christian Men Rejoice

(Song on page 66)

GOOD Christian Men Rejoice is a paraphrase of the popular carol, *In Dulci Jubilo.* The paraphrase is the work of Dr. John Mason Neale, the beloved pastor and hymnologist of the past century.

John Mason Neale made many worthy contributions to carolry and modern hymnody. Julian says of him: "Even though the total number of his hymns in common use is very large, it but feebly represents the enormous influence which he has exercised over modern hymnody".

Due to illness, Dr. Neale retired to an obscure position at East Grinstead, England. Perhaps it was fortunate that his time was not taken up by the heavy duties of a large pastorate for it enabled him to devote his brilliant mind and classical training to the translation of numerous Greek and Latin hymns which might otherwise never have come into the English language.

His exquisite ear for poetic rhythms enabled him to retain the rhythm of the original in his translations and to adapt his texts to suitable melodies.

Good Christian Men Rejoice is a unique paraphrase. Each verse opens with the exhortation for Christian men to "rejoice with heart, and soul, and voice" over the glad tidings of the Christmas story.

Good King Wenceslas

(Song on page 67)

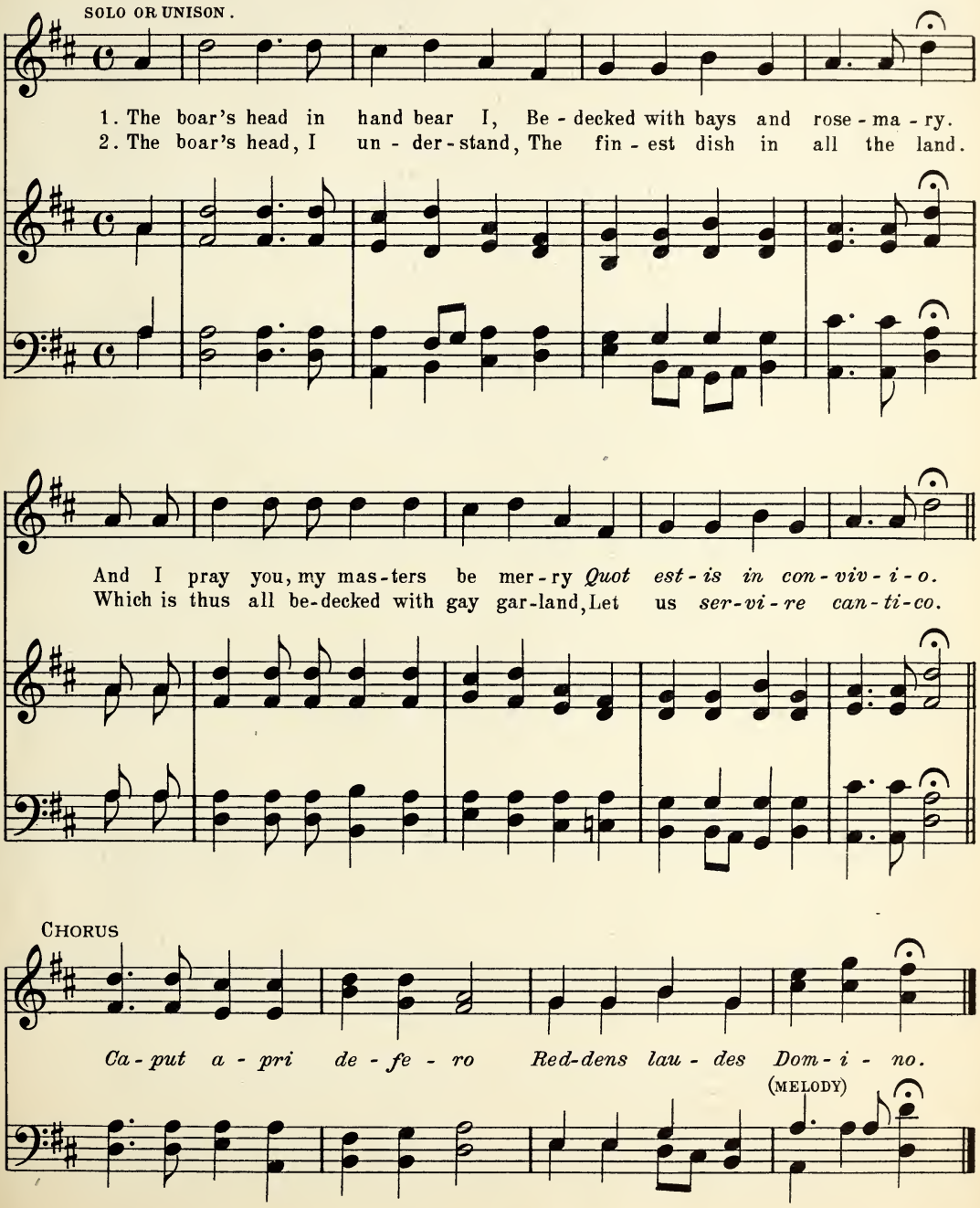
THE legend related in the verses of this carol is associated with the life of the sainted King Wenceslas who ruled Bohemia in the 10th century. The verses by Dr. John Mason Neale, form a dialogue between the King and his page. The carol tune is taken from the ancient Swedish Lutheran Hymnal, *Piae Cantiones* (Sacred Songs), 1582.

The Boar's Head Carol

(Male Voices)

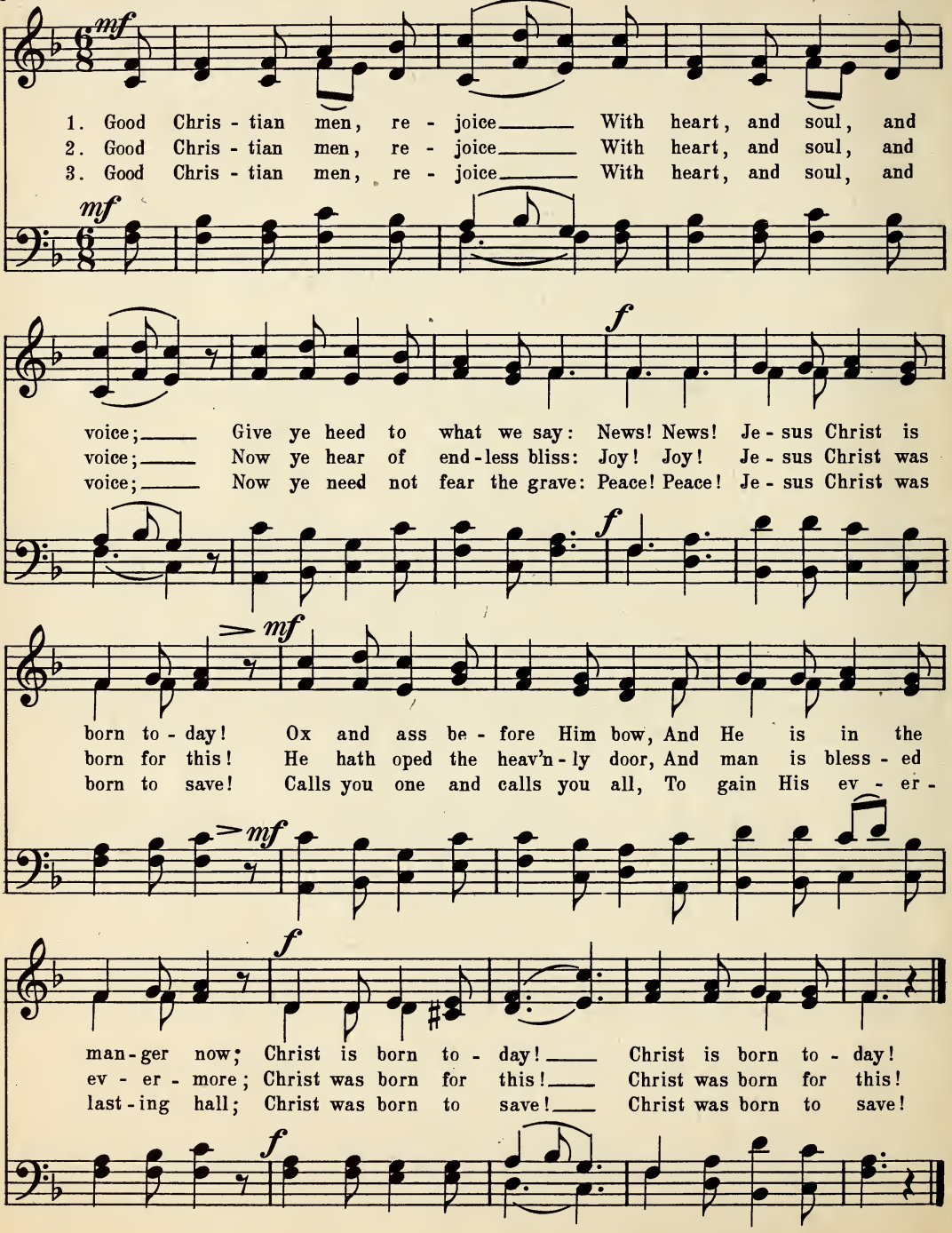
TRADITIONAL ENGLISH

WYNKYN DE WORDE, 1521
Arr. by T.O.K. & M. Jordalen


SOLO OR UNISON.
1. The boar's head in hand bear I, Be - decked with bays and rose - ma - ry.
2. The boar's head, I un - der - stand, The fin - est dish in all the land.
And I pray you, my mas-ters be mer-ry *Quot est-is in con-viv-i-o.*
Which is thus all be-decked with gay gar-land, Let us *ser-vi-re can-ti-co.*
CHORUS
Ca-put a-pri de-fe-ro Red-dens lau-des Dom-i-no.
(MELODY)

Good Christian Men, Rejoice

(Story on page 64)

JOHN MASON NEALE, 1818-1866 — OLD GERMAN

mf
1. Good Chris - tian men, re - joice With heart, and soul, and
2. Good Chris - tian men, re - joice With heart, and soul, and
3. Good Chris - tian men, re - joice With heart, and soul, and
mf
voice; Give ye heed to what we say: News! News! Je - sus Christ is
voice; Now ye hear of end - less bliss: Joy! Joy! Je - sus Christ was
voice; Now ye need not fear the grave: Peace! Peace! Je - sus Christ was
f
f
born to - day! Ox and ass be - fore Him bow, And He is in the
born for this! He hath oped the heav'n - ly door, And man is bless - ed
born to save! Calls you one and calls you all, To gain His ev - er -
mf
mf
man - ger now; Christ is born to - day! Christ is born to - day!
ev - er - more; Christ was born for this! Christ was born for this!
last - ing hall; Christ was born to save! Christ was born to save!
f
f

Good King Wenceslas

JOHN MASON NEAL

(Story on page 64)

TRADITIONAL
Arr. by Sir John Stainer

Moderato

f

CHO. 1. Good King Wen - ces - las look'd out On the Feast of Steph - en,
TEN.S. 2. "Hith - er, page, and stand by me, If thou know'st it, tell - ing;
TEN.S. 3. "Bring me flesh, and bring me wine, Bring me pine - logs hith - er;

f

When the snow lay round a - bout, Deep and crisp and e - ven;
Yon - der peas - ant, who is he? Where, and what his dwell - ing?"
Thou and I will see him dine When we bear them thith - er."

Bright - ly shone the moon that night, Tho' the frost was cru - el,
SOP.S. "Sire, he lives a good league hence, Un - der - neath the moun - tain;
CHO. Page and mon - arch forth they went, Forth they went to - geth - er;

poco piu lento

When a poor man came in sight, Gath - 'ring win - ter fu - el.
Right a - gainst the for - est fence, By Saint Ag - nes' foun - tain."
Thro' the rude wind's wild la - ment And the bit - ter weath - er.

SOP.S. 4. "Sire, the night is darker now,
And the wind blows stronger;
Fails my heart, I know not how,
I can go no longer."
TEN.S. "Mark my footsteps, my good page,
Tread thou in them boldly:
Thou shalt find the winter's rage
Freeze thy blood less coldly."

CHO. 5. In his master's steps he trod,
Where the snow lay dinted;
Heat was in the very sod
Which the saint had printed;
Therefore, Christian men, be sure,
Wealth or rank possessing,
Ye who now will bless the poor,
Shall yourselves find blessing.

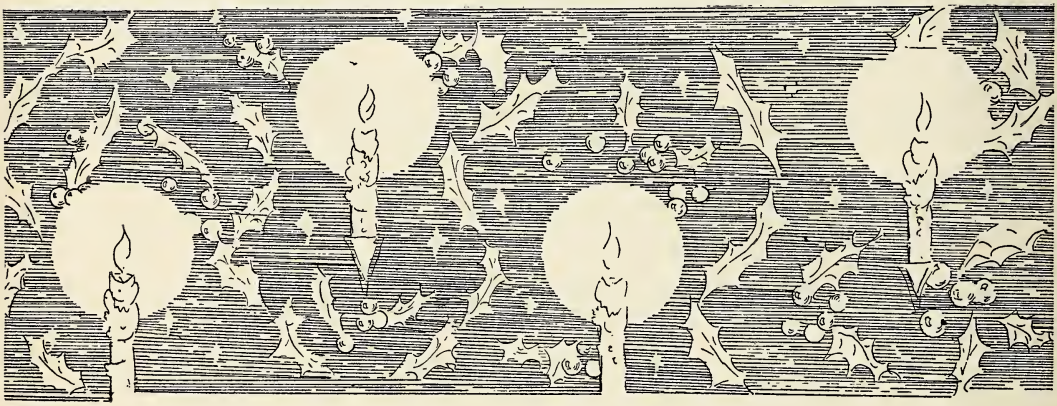
Angels We Have Heard on High

"GLORIA in excelsis Deo" (Glory to God in the Highest) is the Latin version of the song which tells of what the angels sang on the night of the Nativity, and a hymn using these words was used in the Christian Church as early as the 2nd century. Telesphorus, who became Bishop of Rome in 129, stated that on the holy night of the Nativity the people should solemnly sing the Angels' Hymn at the public church services. It is assumed by many that this hymn was undoubtedly one of the first purely Christian hymns of the early church.

The choral refrain in the carol *Angels We Have Heard on High* seems to have been taken from a Latin chorale of the late medieval period, while the first section is of French secular origin.

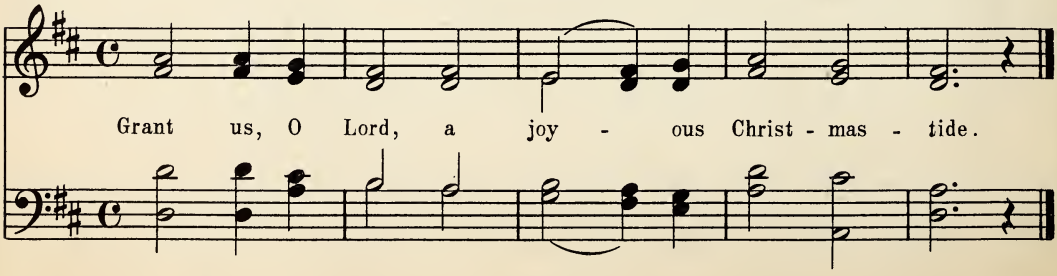
In England this carol is called "Westminster Carol" from the fact that it is often sung in the Westminster Chapel during the Christmas season.

Angels We Have Heard on High makes a lovely chorale for a cappella choir.

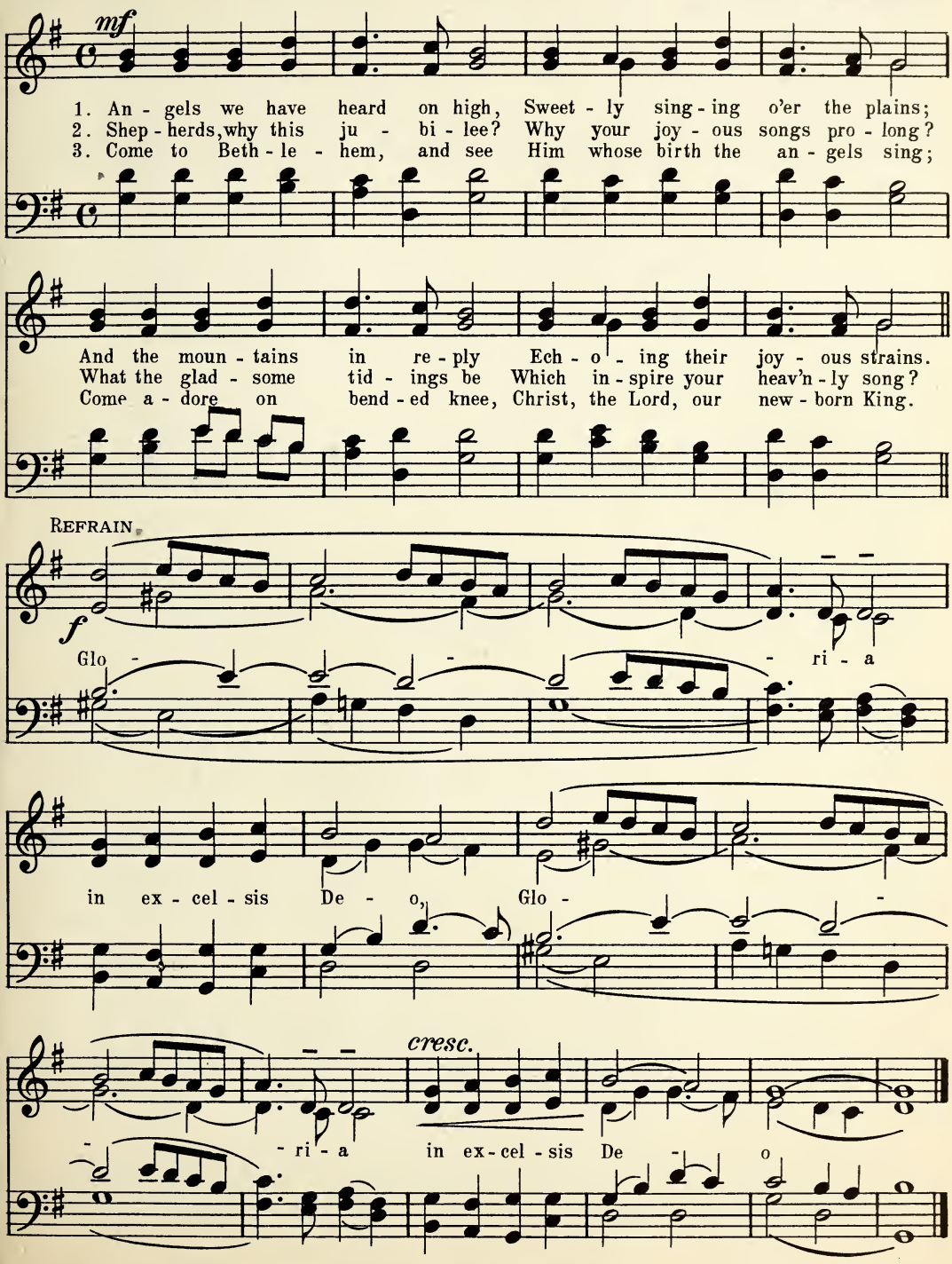


Grant Us, O Lord

Adapted

BEETHOVEN, 1770-1827

Angels We Have Heard on High

TRANSLATED

OLD FRENCH MELODY

mf
1. An - gels we have heard on high, Sweet - ly sing - ing o'er the plains;
2. Shep - herds, why this ju - bi - lee? Why your joy - ous songs pro - long?
3. Come to Beth - le - hem, and see Him whose birth the an - gels sing;
And the moun - tains in re - ply Ech - o - ing their joy - ous strains.
What the glad - some tid - ings be Which in - spire your heav'n - ly song?
Come a - dore on bend - ed knee, Christ, the Lord, our new - born King.
REFRAIN
f
Glo - ri - a
in ex - cel - sis De - o, Glo -
- ri - a
cresc.
in ex - cel - sis De - o

The Holly and the Ivy

THE beauties of Nature have always won the deep admiration of mankind and it was natural for pagan humanity to worship Nature. Accordingly, we find many early carols about birds, flowers, and trees. In some of these we find the masculine (holly) and the feminine (ivy) elements symbolized. Originally some of these pagan carols were sung as a dance between the young men and the maidens—the men representing the holly and the maidens the ivy.

An amusing story concerning the rivalry of the sexes, as represented by the holly and ivy, is of an English knight who invited his tenants and their wives, to dine with him at Christmas. When the food was on the table, the knight commanded that no man should eat until he who was master of his wife had sung a carol. After some hesitation, one of the men present arose and rather timidly sang a short carol. Then the command was given to the women's table that no woman should eat until she who was the master of her husband had sung a carol. "Whereupon," we are told, "they fell all to such a singing that there was never heard such a caterwauling piece of music, whereat the knight laughed heartily."

This carol, *The Holly and the Ivy,* has a curious blending of nature worship and Christianity. It is set to an old French carol-tune first published in England, in Sylvester's *Christmas Carols,* 1861.

The Holly and the Ivy

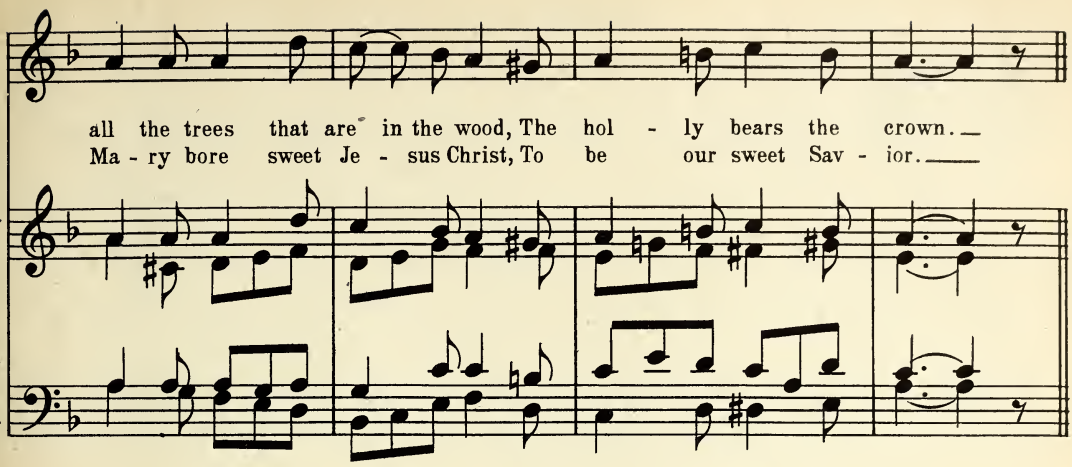
TRADITIONAL ENGLISH

OLD FRENCH MELODY
Arr. by Gordon Campbell

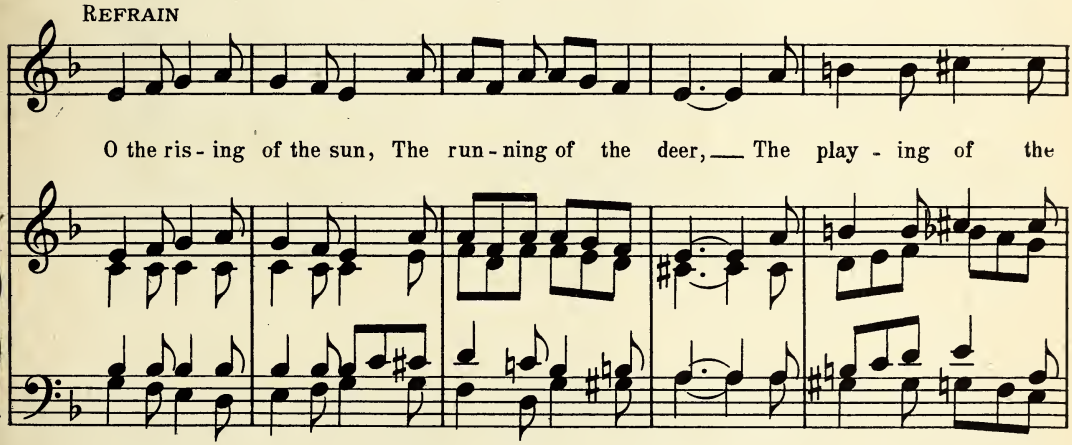
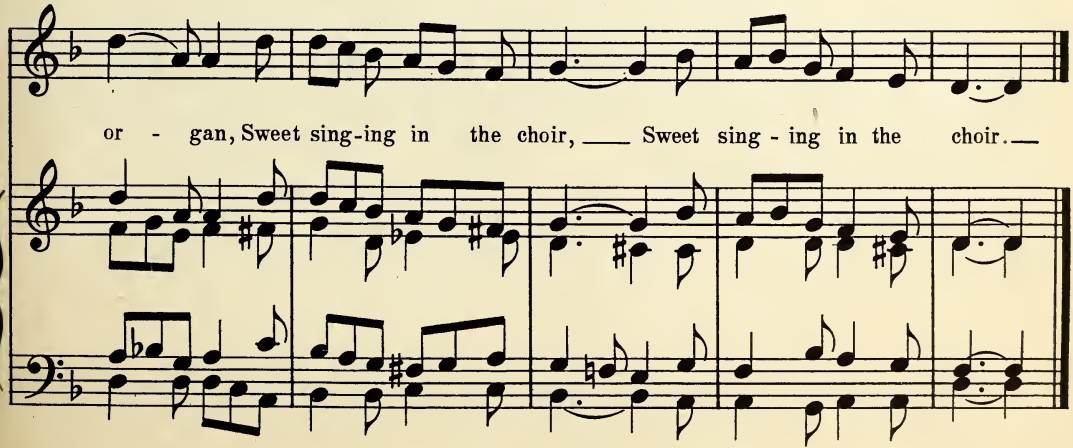
Moderato

1. The hol - ly and the i - vy, Now both are full well grown,— Of
2. The hol - ly bears a blos - som As white as li - ly flow'r:— And

✱ The accompaniment may be used as a four-part voice arrangement.


all the trees that are in the wood, The hol - ly bears the crown.
Ma - ry bore sweet Je - sus Christ, To be our sweet Sav - ior.

REFRAIN


O the ris - ing of the sun, The run - ning of the deer, The play - ing of the

or - gan, Sweet sing-ing in the choir, Sweet sing - ing in the choir.

Adoramus Te

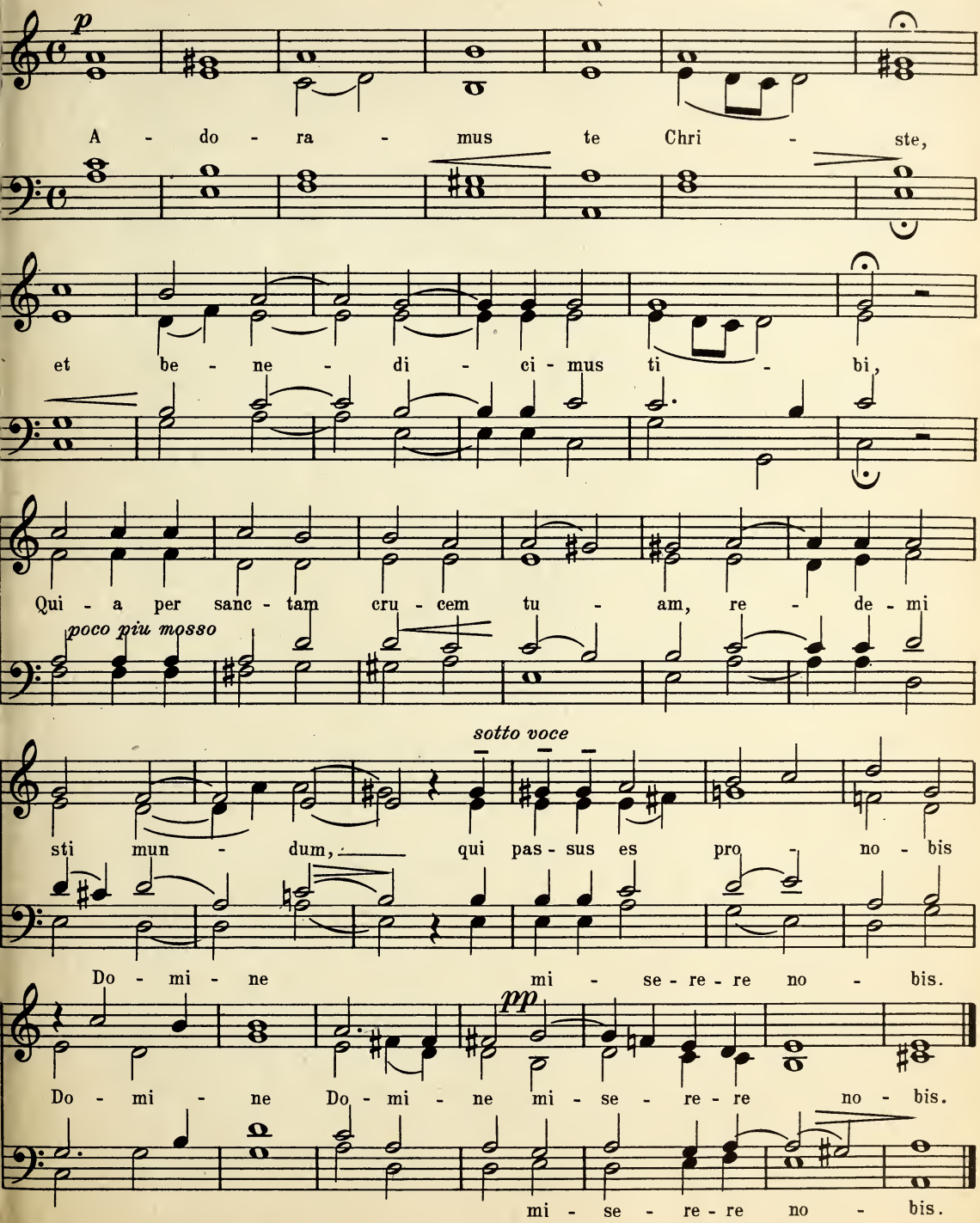
ADORAMUS TE (We Adore Thee) is one of the old Latin hymns of the Medieval Church. Although we now make little distinction between hymns and carols, there was a wide difference between the old church hymn and the early carol. The early carol was gay and festive and related the Christmas story or some popular legend in common everyday language, while the hymn was solemn and doctrinal and was invariably written in Latin. For many centuries there was such a great difference between hymns and carols that carols were excluded from all church worship.

St. Augustine gives us a very definite account of the serious nature of the church hymn in the following: "Do you know what a hymn is? It is singing the praise of God. If you praise God and do not sing, you utter no hymn. If you sing and praise not God you utter no hymn. If you praise anything which does not pertain to the praise of God, though in singing you praise, you utter no hymn."

Adoramus Te is distinctly a hymn of praise. The beautiful solemn music was composed by the master, Palestrina, in the 16th century. He was composer in the Papal Chapel and director of the famous St. Peter's choir. He raised sacred music to a high point of excellence, and is sometimes referred to as "The Homer of Music". Many of his compositions are sung in concert by the finest choirs of the world, both Catholic and Protestant.

Adoramus Te is a lovely song for concert, church, or even out-door caroling. It is especially effective if sung without accompaniment.

Adoramus Te

GIOVANNI P. DA PALESTRINA

p
A - do - ra - mus te Chri - ste,
et be - ne - di - ci - mus ti - bi,
Qui - a per sanc - tam cru - cem tu - am, re - de - mi
poco piu mosso
sotto voce
sti mun - dum, qui pas - sus es pro - no - bis
Do - mi - ne mi - se - re - re no - bis.
pp
Do - mi - ne Do - mi - ne mi - se - re - re no - bis.
mi - se - re - re no - bis.

Cantique de Noel
(O Holy Night)

THERE was a time when people flocked into Paris at Christmas time to hear Adolphe Adam's *Cantique de Noel* presented at the larger churches of the city. Today, the song is heard in almost every community throughout Christendom. It has become such a popular favorite that no collection of Christmas songs would seem complete without it.

Adolphe Adam's life ambition was to be a composer of grand opera. He received his early training in music from his father, who was a professor at the Paris Conservatory (1797-1842). The young Adam did not achieve success in writing grand opera but his comic operas and light ballets met with success. Several of his comic operas were presented in America, the first being produced in New York City in 1839. His works are characterized by a graceful charming style.

At the time of his death, in 1856, Adolphe Adam had been teaching composition at the Paris Conservatory for seven years. France will not soon forget him as their popular music critic and composer while the world will long remember him for his *Cantique de Noel.*

As With Gladness Men of Old

(Song on page 79)

TRADITION says that on the Twelfth Night the Magi arrived at Bethlehem to do homage to the infant Jesus. This tradition is commemorated in the church festival known as Epiphany. Epiphany carols, as well as dramatizations, are appropriate for Christmas Day.

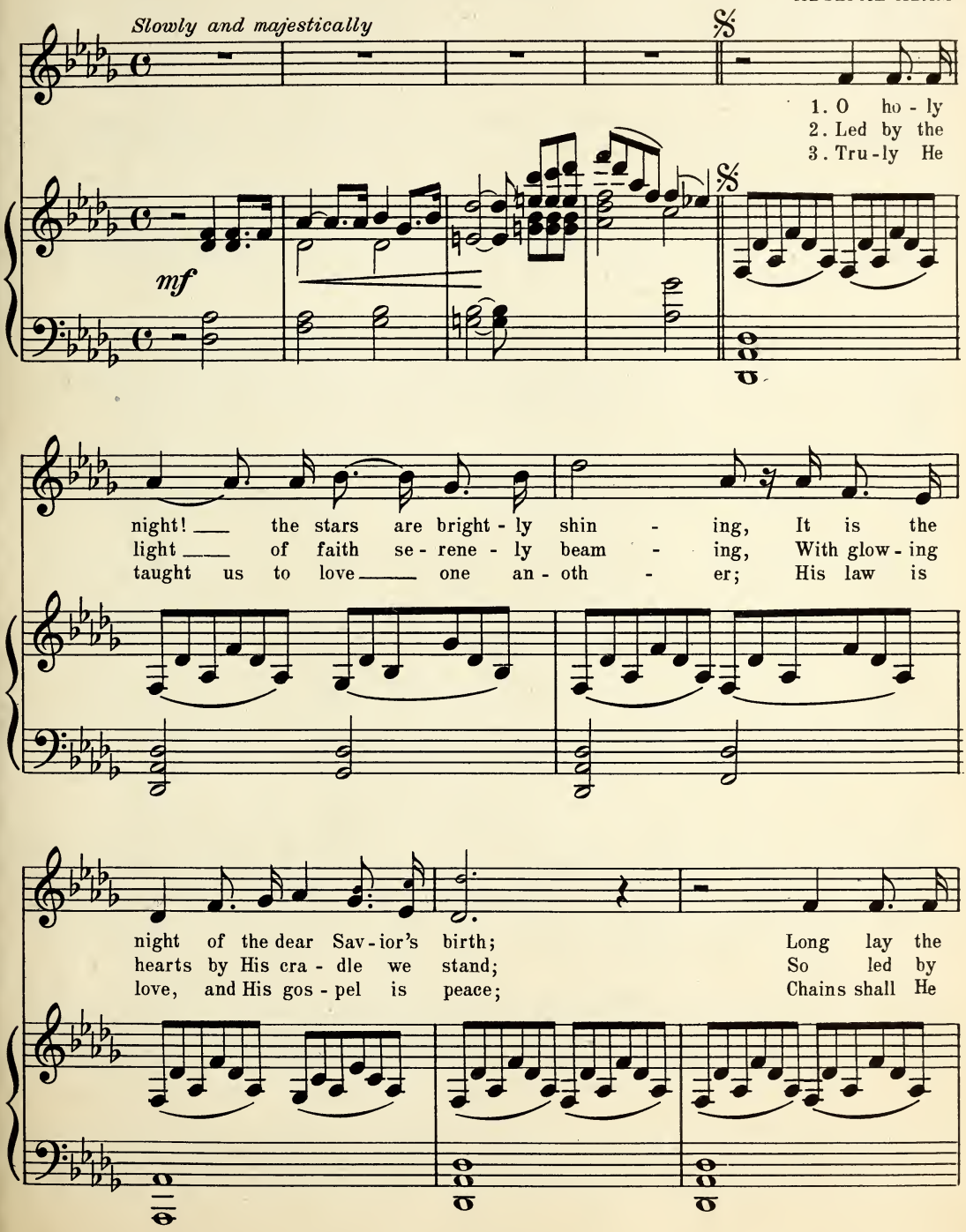
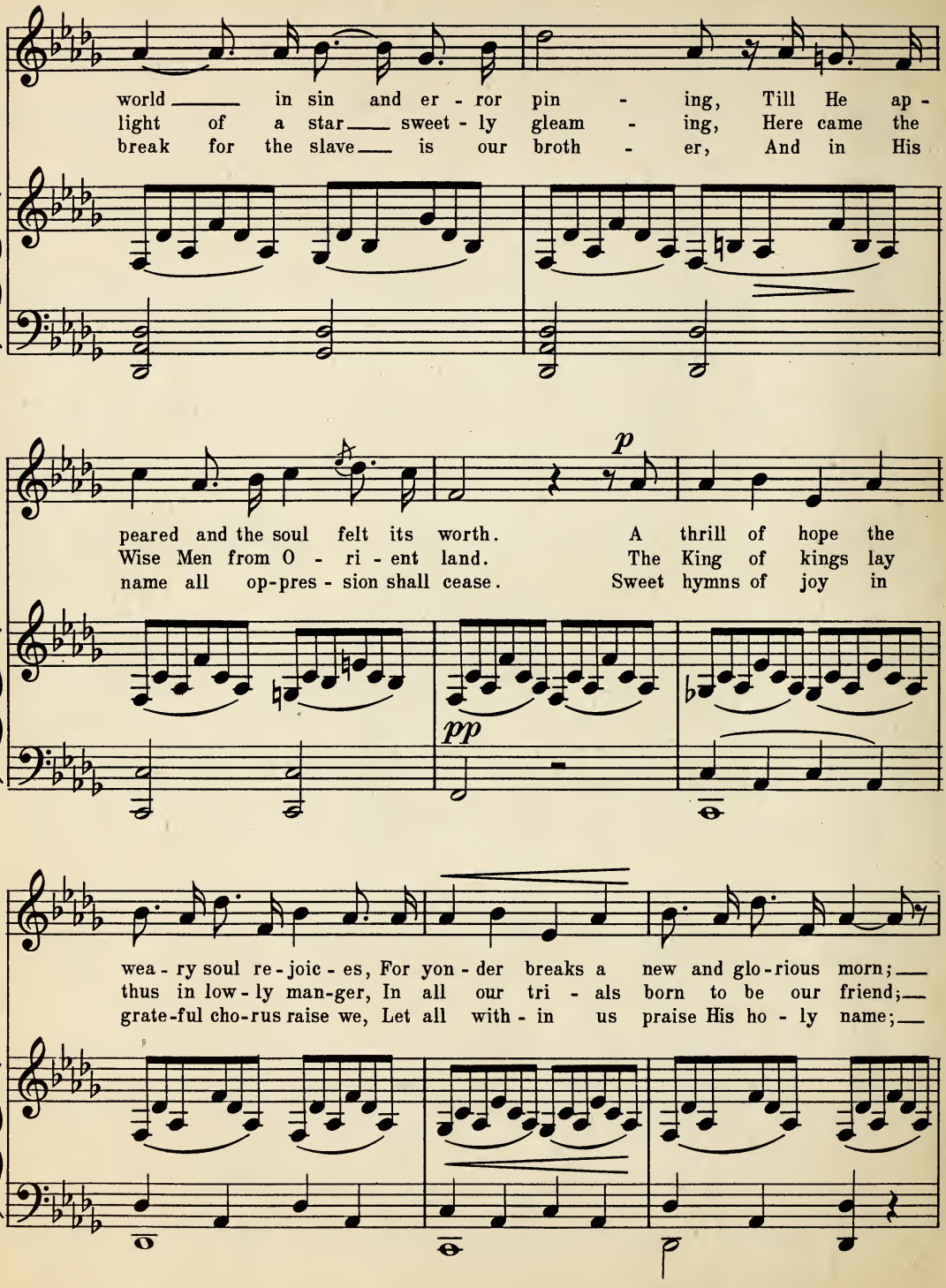
The story of the Wise Men from the East has always gripped the imagination. It has been the subject of many carols both ancient and modern. It is a singular fact that the Wise Men are mentioned in only one of the Four Gospels. (Matt. 2)

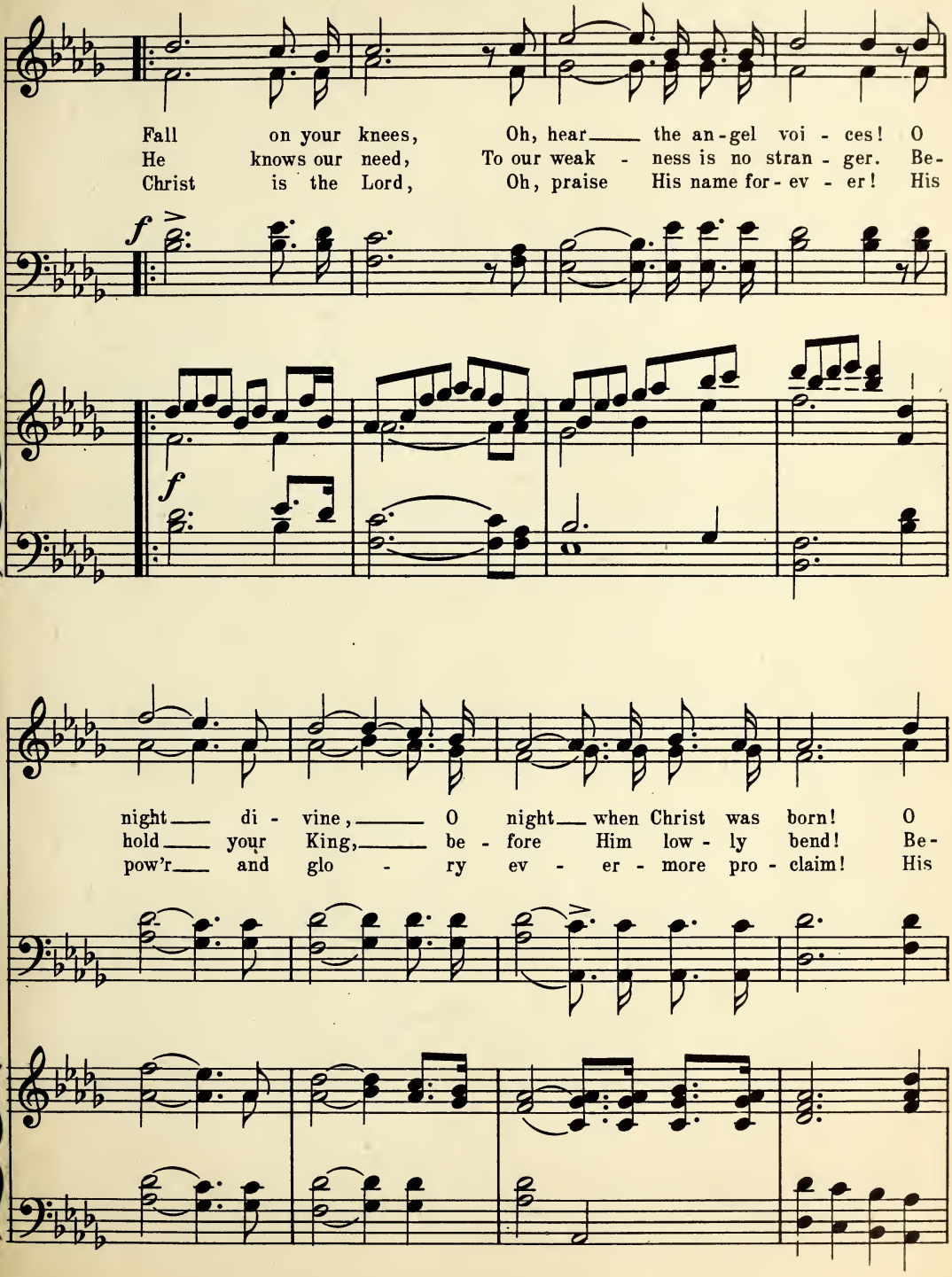
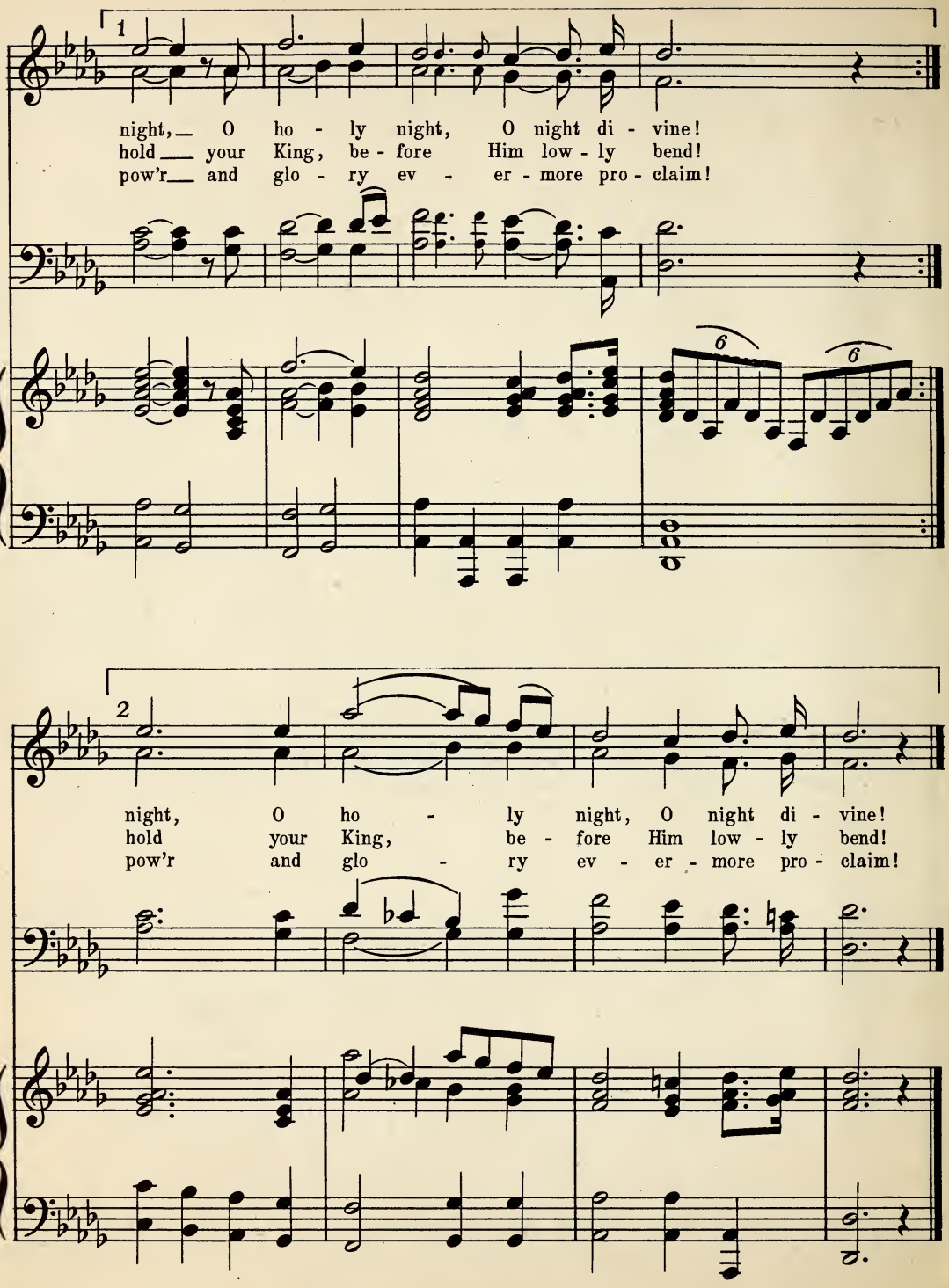
As With Gladness Men of Old is an Epiphany, or Christmas carol which was written by William C. Dix when he was 23 years of age. It is one of the finest of his compositions. Julian says that Dix's contributions to modern hymnody are numerous and of value, many of his compositions ranking high amongst modern hymns.

The melody is an adaptation from *Treur Heiland,* a German chorale, composed by Conrad Kocher, in 1838. Although Dix did not like this hymn-tune, it has become the commonly used version.

Cantique De Noel

(O Holy Night)

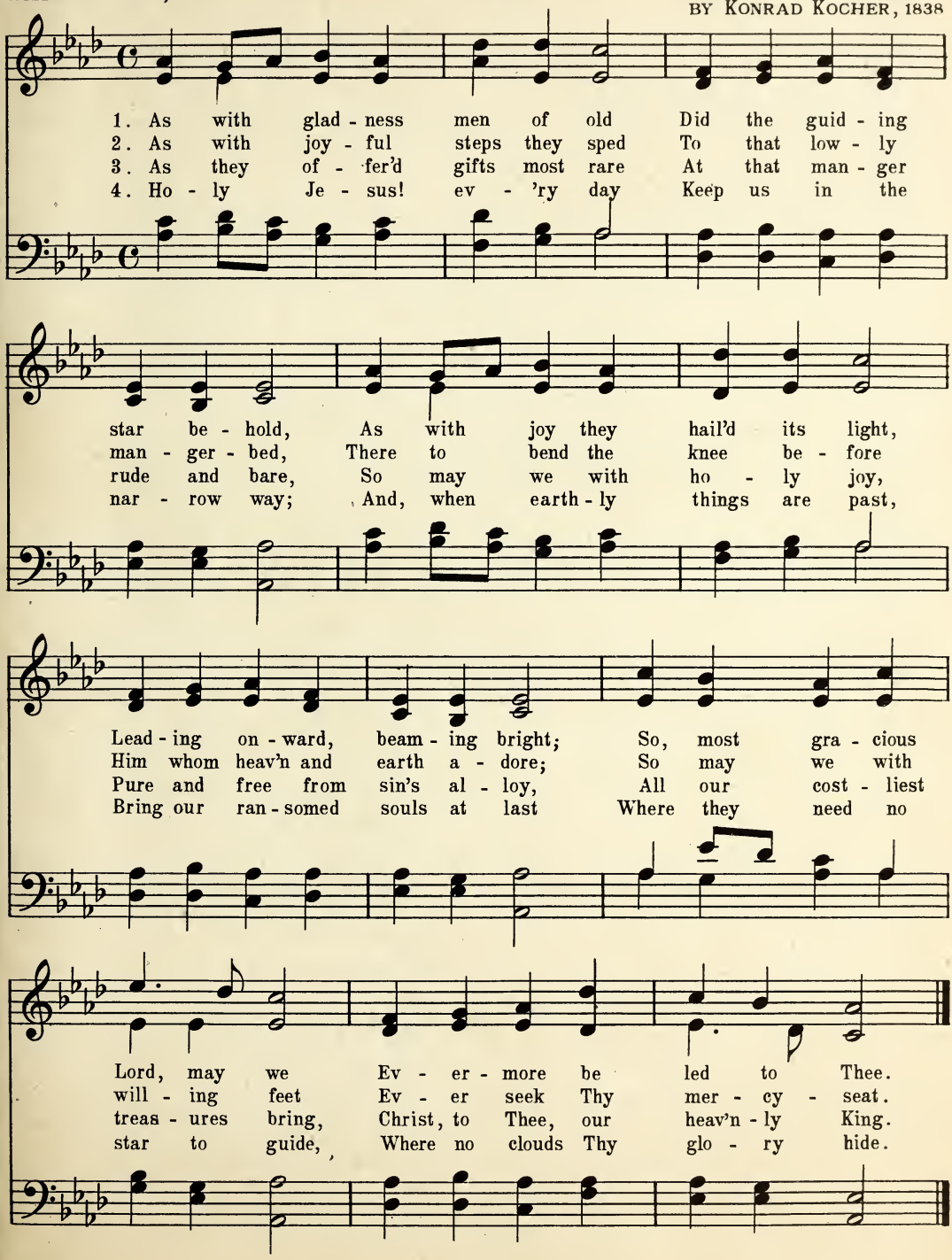
ADOLPHE ADAM

Slowly and majestically
mf
1. O ho - ly
2. Led by the
3. Tru - ly He
night! the stars are bright - ly shin - ing, It is the
light of faith se - rene - ly beam - ing, With glow - ing
taught us to love one an - oth - er; His law is
night of the dear Sav - ior's birth; Long lay the
hearts by His cra - dle we stand; So led by
love, and His gos - pel is peace; Chains shall He

world ___ in sin and er - ror pin - ing, Till He ap -
light of a star ___ sweet - ly gleam - ing, Here came the
break for the slave ___ is our broth - er, And in His
p
peared and the soul felt its worth. A thrill of hope the
Wise Men from O - ri - ent land. The King of kings lay
name all op-pres - sion shall cease. Sweet hymns of joy in
pp
wea - ry soul re - joic - es, For yon - der breaks a new and glo - rious morn; ___
thus in low - ly man-ger, In all our tri - als born to be our friend; ___
grate-ful cho-rus raise we, Let all with - in us praise His ho - ly name; ___

1st time through refrain is sung by solo voice, 2d time, four part.

Fall on your knees, Oh, hear the an-gel voi - ces! O
He knows our need, To our weak - ness is no stran - ger. Be-
Christ is the Lord, Oh, praise His name for-ev - er! His
f
f
night di - vine, O night when Christ was born! O
hold your King, be - fore Him low - ly bend! Be-
pow'r and glo - ry ev - er - more pro - claim! His

1
night, O ho - ly night, O night di - vine!
hold your King, be - fore Him low - ly bend!
pow'r and glo - ry ev - er - more pro - claim!
6
6
2
night, O ho - ly night, O night di - vine!
hold your King, be - fore Him low - ly bend!
pow'r and glo - ry ev - er - more pro - claim!

As With Gladness Men of Old

(Story on page 74)

WILLIAM C. DIX, 1861

Adapted from "Treuer Heiland"
BY KONRAD KOCHER, 1838

1. As with glad - ness men of old Did the guid - ing
2. As with joy - ful steps they sped To that low - ly
3. As they of - fer'd gifts most rare At that man - ger
4. Ho - ly Je - sus! ev - 'ry day Keep us in the
star be - hold, As with joy they hail'd its light,
man - ger - bed, There to bend the knee be - fore
rude and bare, So may we with ho - ly joy,
nar - row way; And, when earth - ly things are past,
Lead - ing on - ward, beam - ing bright; So, most gra - cious
Him whom heav'n and earth a - dore; So may we with
Pure and free from sin's al - loy, All our cost - liest
Bring our ran - somed souls at last Where they need no
Lord, may we Ev - er - more be led to Thee.
will - ing feet Ev - er seek Thy mer - cy - seat.
treas - ures bring, Christ, to Thee, our heav'n - ly King.
star to guide, Where no clouds Thy glo - ry hide.

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Franklin